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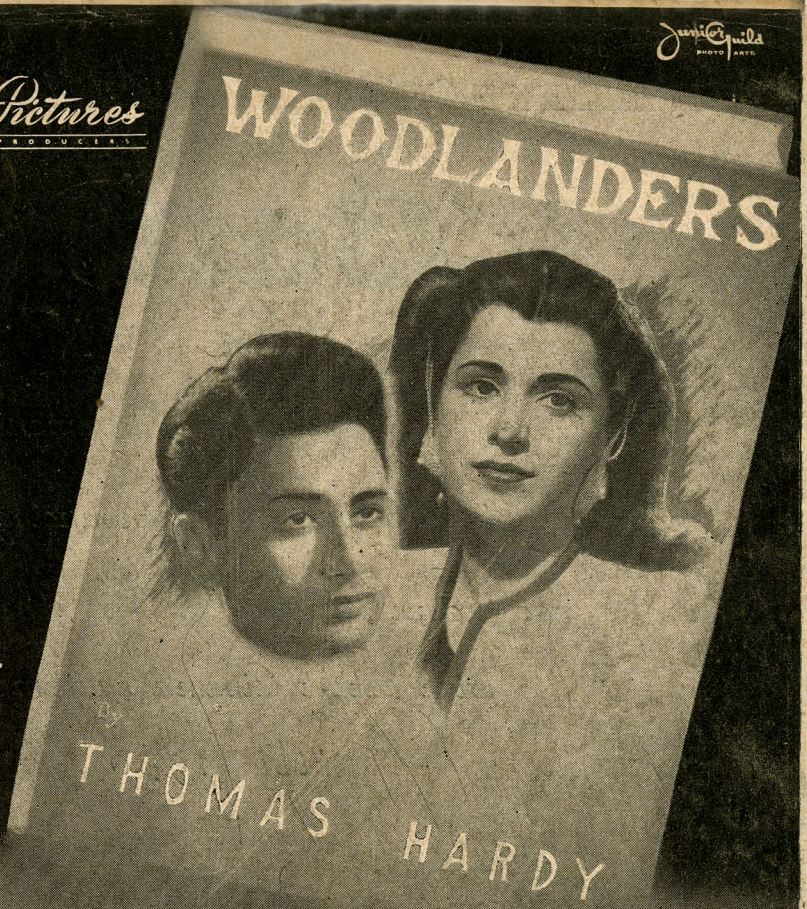


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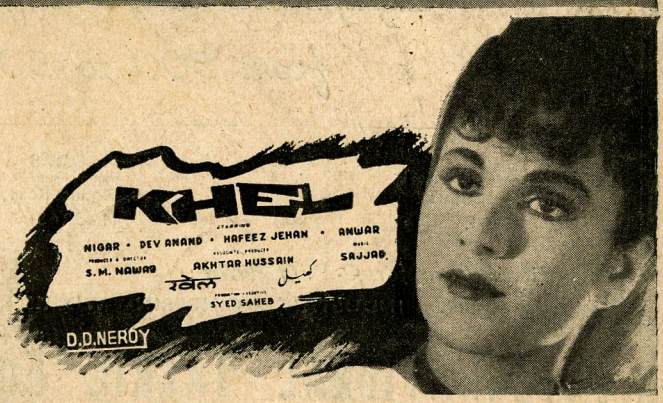


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## Slandering A Nation !

"I have believed and repeated times without number that India is to be found not in its few cities but in its 7,00,000 villages". This was said by no less a person than Mahatma Gandhi, the man whom we venerate today as the Father of our nation.

If India is found in our villages as Gandhiji said, it must be the same India with which we identify our culture and traditions and about which we brag as a heritage handed down to us through ages. These 7,00,000 villages must therefore be as many units of our culture and civilization—aye, even repositories of all that is best in human development—physical, mental and spiritual.

In contrast to the heterogeneous life found in our cities, our villages must therefore be the real mirrors of our national character and the milestones of our progress as a free people.

But from what we see on the screen from day to day, Gandhiji, despite his immortal reputation as a prophet of truth and non-violence, seems to have lied to us in saying that India is found in its 7,00,000 villages. Or have the Indian film producers discovered some more villages which Gandhiji, our nation's best travelled man, had not known?

An American journalist who has been seeing some Indian pictures recently asked: "Say, what's wrong with the girls in the cities? The Indian girls in the villages seem to be alright. You can always meet a bunch of them at the village well, singing and dancing, and take one for yourself without asking twice. Damn fine girls, too!"

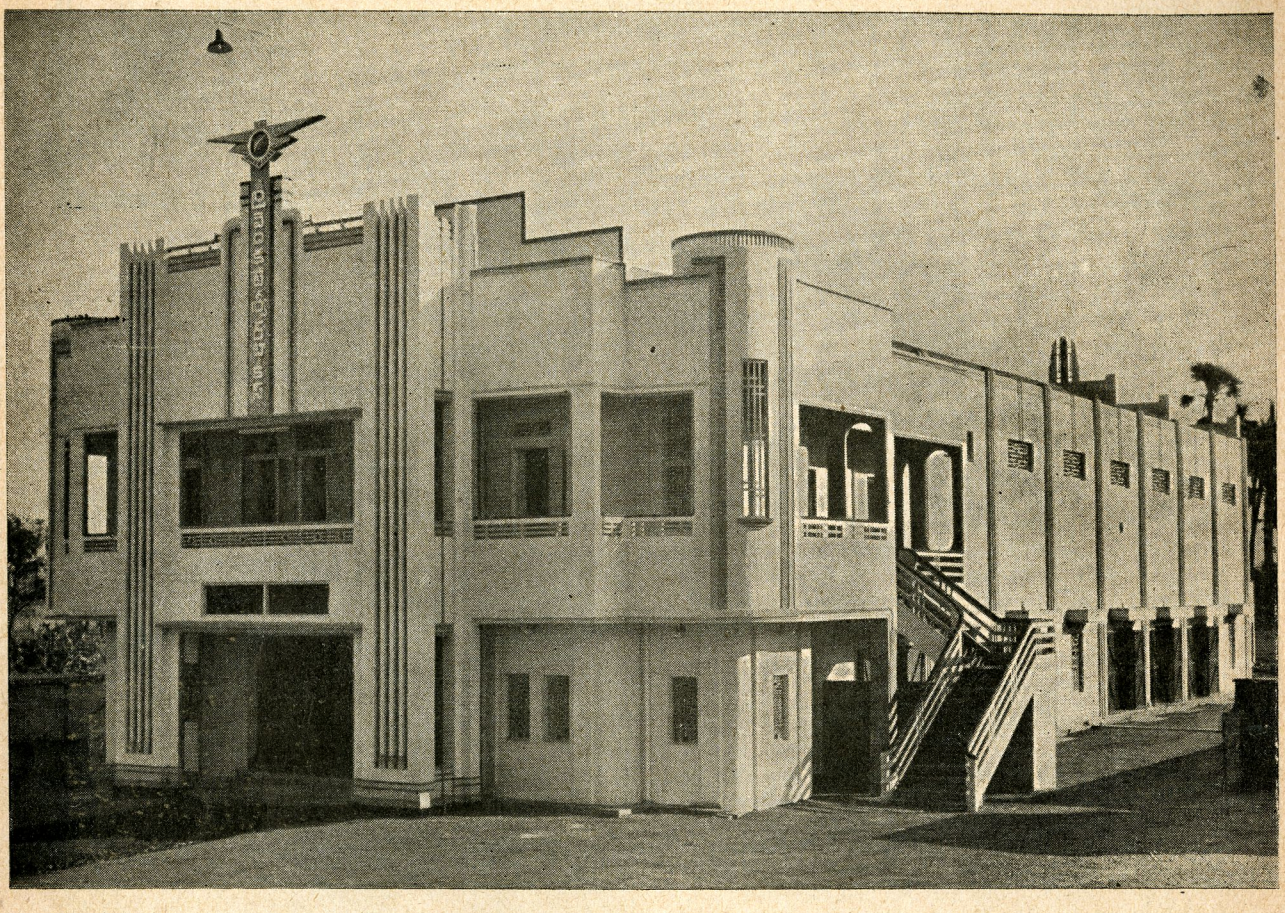
We don't blame this American journalist for getting this cockeyed impression of our country and its women. He is in the country to study our people and their habits and culture and he thought perhaps that our movies reflected the life of our people as accurately as possible.

When we told him that the Indian movies are about as representative of our people and their culture as the Hollywood ones which show the Americans as gangsters, cut throats, racketeers and what not, the truth dawned on him and he apologized with: "Are they that bad?"

The village is always a popular background with our film producers for a romantic story because the girls in a village can be shown wearing picturesque Indian costumes which they throw about carelessly revealing sex-teasing contours which are supposed to be the monopoly of our village belles. Evidently our village belles lack even the primary modesty that keeps a "dopatta" in its place covering her bosoms. Though a society butterfly in the city is often shown not only overdressed but also covering her finger nails with kid gloves, the village belle somehow manages to lift her skirt a dozen times to show her fat legs and drops her "dopatta" several times to reveal parts which either her husband or her baby has the privilege to see. She must be a

**"Some of our provinces behave as if they were almost independent countries", says Pandit Nehru, our Prime Minister, with his hands folded. But who listens to India's most illustrious son? The provincial Caesars are too intoxicated with power to heed the fervent appeal of a sincere patriot.**

# Bauer conquers new field.



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completely shameless wench to do what she is always shown doing with her costume.

And then the village girl of our movies goes to the village well to indulge in some sexual smut which gives even her mother a bad name. At the village well all the young village belles almost invariably sing a sexy song which tells us that they are all in terrific heat with the season irritating them in the wrong parts and that they are waiting either for a 'sajan', a 'balam', a 'sainya', a 'piya' which all mean a mate for their youth. And they sigh and twist in the agony of youth in tune with the soft and suggestive words of the song. If you hear one such song near the village well, you must come to the painful conclusion that all our village girls are sex-starved by being made to remain unwedded unnecessarily too long and till such time that parts of their person grow too big to hold the garments in their place.

And as soon as the song ends, there comes the inevitable "pardesi babu" (the young boy from the distant city) all thirsty, looking out for a drink of water. He asks for some water but the village belles at the well always suspect him of bad motives and the heroine, who is invariably one of them, slaps the "pardesi babu" and thus gives to the tired young traveller a specimen of our ancient culture.

What a blind chap Gandhiji must have been to miss this exhibition of our cultural heritage and still insist on saying that India is found in its 7,00,000 villages?

The cultural slap of the heroine produces, however, an unexpected reaction in the "pardesi babu", who falls in love with the village belle in the midst of hilarious laughter by the other girls and in doing so naturally becomes the hero of the story.

In "Dillagi", a picture of Kardar Productions, the hero is actually caned by the heroine till he falls to the ground writhing in pain. This reception of a man by a village girl in India is Producer Kardar's contribution to Indian culture. After that caning the hero naturally falls desperately in love with the heroine till at the end he dies on a dunghill.

In this picture again a village girl, an unwedded virgin, is sent to a strange man's house as his wedded wife. And she does not protest at this sinful masquerade and stands all the manhandling which the brute of her "husband" gives her. Strangely enough this is the very girl who had caned a full-sized man at first sight and reduced him to pulp.

And again in this very picture, our village girls, who are supposed to be paragons of virtue and modesty and as such our cultural representatives, don the Ku Klux Klan hoods and raid a man's quarters in the night to flog him into submission. What an exhibition of womanhood in this hallowed land of Sita and Savitri?

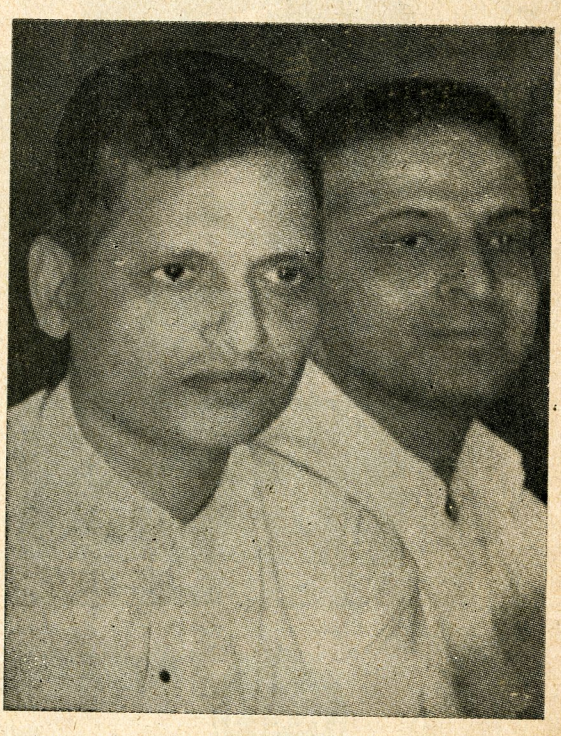
And once again in this picture, the village belles don't do any house work for which they have an ancient reputation. They sing, dance and fly kites. That is Kardar's representation of our women.

In "Chanda-ki-Chandni", a village girl boards a train without a ticket, flirts with the guard and with the passengers till she arrives into the city in pursuit of a man. She forces her way into the man's house, sleeps in his house without being wedded to the man and upsets the entire household with her antics. Which village girl in India has done this? But there it is, the incident in the picture, screaming at you and giving a wrong impression to foreigners and Indians alike.

Then there is the popular flower girl from the village. In "Anokha Pyar", this flower girl lives by selling flowers to invisible customers and falls in love with the usual "pardesi babu" as soon as he is spotted sitting near the familiar village ruins. These flower girls from villages do all sorts of things in a picture. One even goes to cook the meals of an unmarried policeman in "Darogaji" and in doing so risks a scandal that ultimately kills her.

Then there is the other type of a village maiden—a great favourite with our film producers—the girl who goes to bed with the first man from the city she meets and at the first meeting becomes pregnant without the sanction of law, society or religion. It is a pregnant situation with all the firsts scored straightaway.

The censors say that virgin motherhood will not be permitted to be shown on the screen and yet in "Bhool", produced by Rajkamal Pictures, the hero takes the



**Nathuram Godse and Narayan Apte! They murdered Mahatma Gandhi and paid the extreme penalty. It cost us nine lakhs of rupees to hang them. Haven't they sold their lives dearly?**

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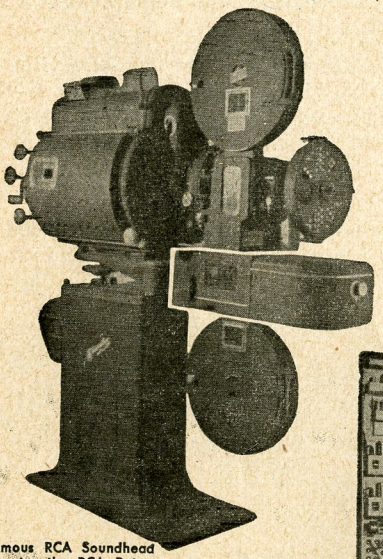

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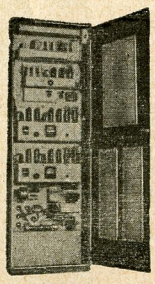

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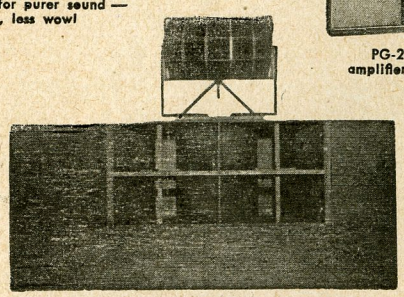

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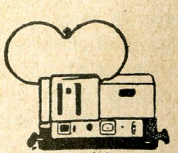

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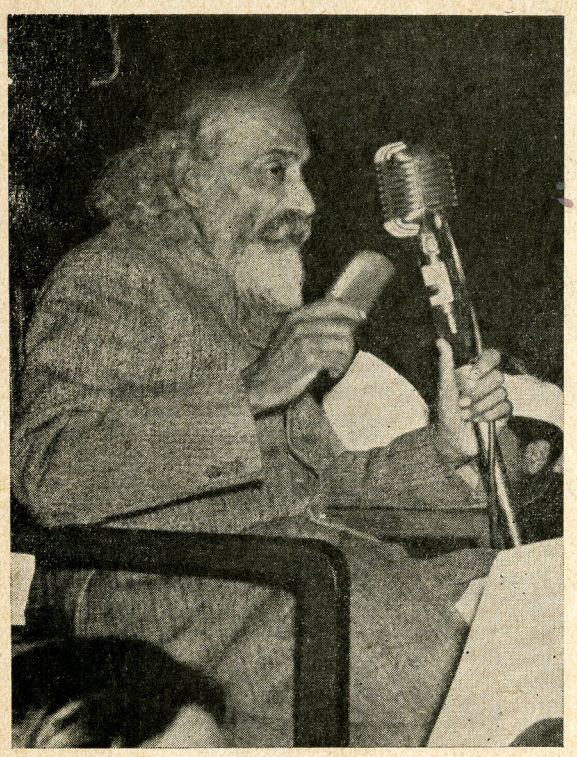

**This bearded Hindu, Shri Purshottamdas Tandon, Speaker of the U.P. Assembly, presided over a meeting of the Indian refugees and demanded modification of the Evacuee Property Ordinance which gives a license to traitors and a raw deal to patriots.**

young village girl riding on his motor cycle and taking her behind a bush deprives her of her virginity in a field. The girl comes out brushing her clothes to suggest that she had been put on her back by the man. Very soon the girl becomes pregnant and gives birth to a child out of wedlock. If this is not virgin motherhood what else is it? And yet the censors winked at it probably because the picture was produced by V. Shantaram, who is himself a member of the board of censors.

In "Balam", a picture produced by Jamshed Wadia, the president of the Producers' Association, the hero sends his younger brother to the usual village to get some news of his heroine. But the younger brother of the hero meets the sister of the heroine half-way in the village field. So he puts her down under a tree and makes her a prospective mother straightaway. A child is born later but the mother is killed before she could acquire any legitimacy for her sinful womb. Isn't that a piece of virgin motherhood? And yet the censors did not worry about it despite a specific provision against such a portrayal in the Production Code.

No wonder that our American friend thought that our village girls were more obliging and easier to put on their backs than their sisters in the city. All that you need is a car or a motor cycle as evidence of your being a city man and you find your village girl waiting for you with youth in her eyes and her virginity as your prize.

A thousand other things which our film producers continuously show on the screen about our village girls and our village life only contribute to prove conclusively that we are a nation of immoral men, virgin mothers and heartless scoundrels without any national character, culture or traditions.

And yet Pandit Jawaharlal Nehru told the Americans that India is an ancient land of great culture, hallowed traditions and unique heritage for the audience now the envy of the world. Was the sincere Prime Minister lying for the first time in this? Or are the film producers showing what doesn't exist and in doing so slandering India?

With village maidens slapping strangers near village wells, with village maidens rendering their virginity to the first stranger they meet, with village maidens giving birth to illegitimate babies, with village maidens agreeing to masquerade as prostitutes without marriage, with village maidens singing lascivious songs to emphasize their sex-starvation, with village maidens travelling without tickets and flirting with the guard and the passengers and with village maidens exposing parts of their bodies like strip-tease burlesque artistes, let us once for all repudiate Gandhiji's tall claim that "India is to be found in its 7,00,000 villages".

If this is the India we have inherited from our 7,00,000 villages, let us either burn these villages or burn those pictures which slander our nation by such gross misrepresentation of our village life.

We have quite a few women in this country who go tramping the streets selling flags on Flag Days—we have others who convene conferences and exercise their lungs demanding equal rights and we have many more who do a lot of social work to alleviate the pain and suffering of humanity. But we don't seem to have one woman in the entire country who has the intelligence enough to protest against this slander of our womanhood by film producers.

Thousands of foreigners and millions of Indians are seeing these pictures every day—pictures which vividly portray the average village maiden of our country as a woman of easy virtue, lacking modesty and character and yet neither the censors nor the women themselves seem to realize the deleterious effect of this vile slander on our free nation.

What are the white-capped heirs of Gandhiji doing to protect the Mahatma's belief that India lives in its 7,00,000 villages?

We expect our leaders like Pandit Nehru, Sardar Vallabhbhai Patel, Babu Rajendra Prasad, Shri Morarji Desai and others to answer this question honestly.

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# Bombay Calling

*This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.*

**CHANDULAL SHAH'S NOBLE EFFORT!**

In spite of the monstrous taxation levied on the Indian film industry, our film people still rush to help a humanitarian cause as was evident by the enthusiastic support given to the opening show of "Nazaare" at the Liberty Cinema in Bombay.

Though the picture was scheduled to be released at the New West End, Chandulal Shah, the Ranjit chief, managed to secure the Liberty for the very first show of "Nazaare", the entire proceeds of which were given in aid of the Society for the Rehabilitation of Disabled and Crippled Children, the only institution of its kind in the whole of India which runs the only hospital in the country for helping the victims of infantile paralysis (poliomyelitis).

Pricing the seats down from a thousand rupees each Chandulal Shah managed to collect the sum of Rs. 35,000|- for a single show within four days—an amount which the Liberty usually collects within a week with 23 shows. Leaving aside his racing and production activities for four days, it was a noble sight to see this grey-haired film magnate going from door to door to his numerous friends and bleeding them for a good cause. When Chandulal Shah decides to do a job he does it better than anyone else, except of course in film production.

Speaking during the interval, Chandulal told the audience how he had happened to visit the polio hospital one day in company of Miss Gohar and how both of them had been moved to tears at the sight of the crippled children whom a cruel fate had denied even the primary right of walking on their feet.

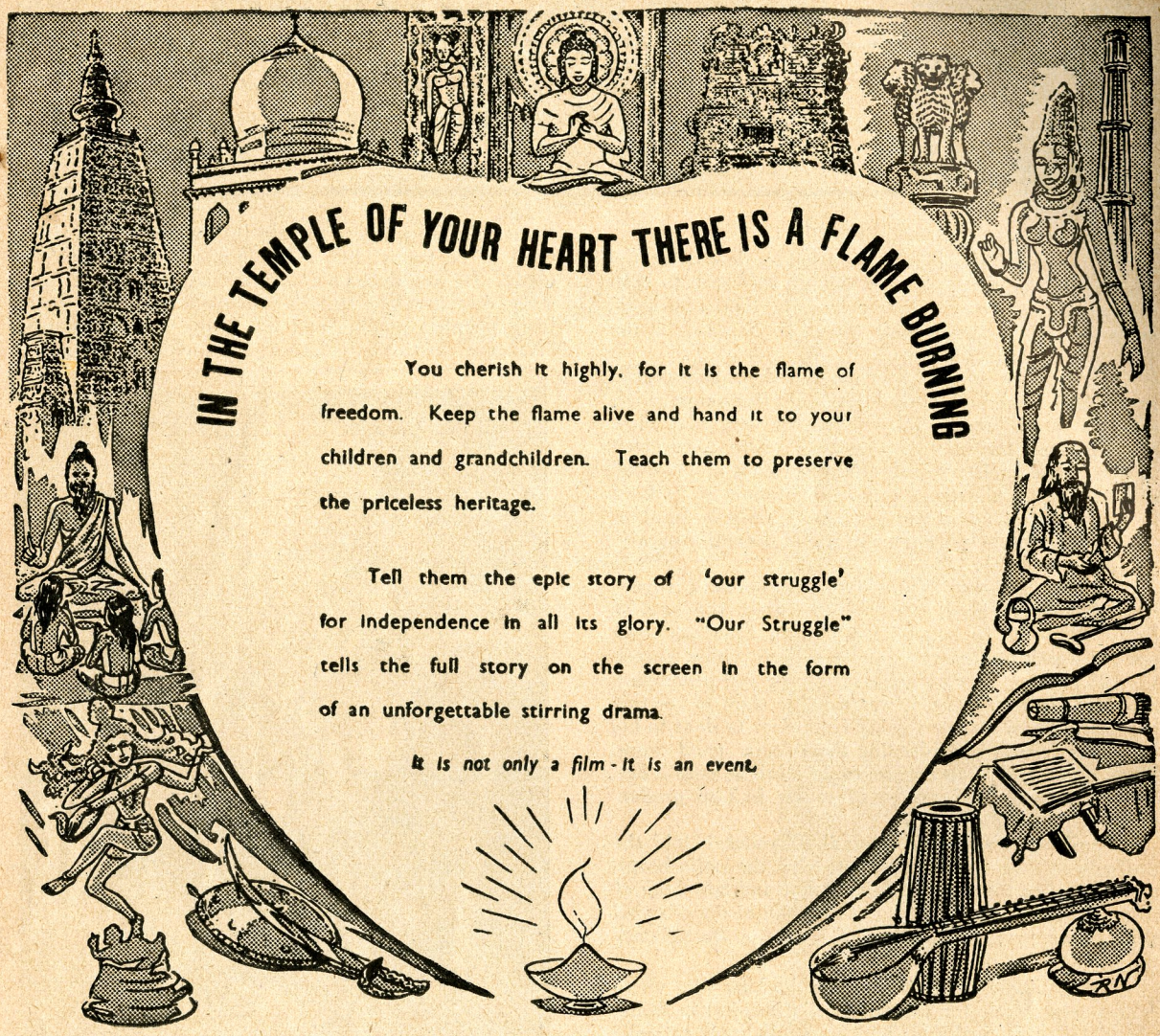
While thanking his friends for backing him up to collect some funds for the only polio hospital in India, Chandulal threatened them with an annual visit to make collections for the same cause. Chandulal Shah is most welcome to carry out his threat annually so long as he does not want us to see a Ranjit picture every time.

Mrs. Rama Rao, Chairwoman of the Committee that manages this polio hospital, also made an impassioned plea on behalf of the little sufferers. In choice Hindustani words she described the sad plight of the little ones who cried for a fair chance to be given to them by those more fortunate in life. The Committee wants at least five lakhs of rupees to build a fair-sized hospital which is not at all an impossible dream in the midst of the indolent rich of the city who waste so much money on races and gambling from day to day. Mrs. Rama Rao emphasized the chronic bankruptcy of our government and appealed to the citizens to do their bit for this humanitarian cause.

Our Health Minister Dr. M. D. D. Gilder who presided on the occasion also spoke. His speech, in Parsi Gujarati, was at once stupid, callous and undignified. Losing sight of the solemn aspect of the occasion where thousands had gathered to help little sufferers, Dr. Gilder tried to be funny, like a Parsi under the influence of toddy. He introduced his Gujarati language with a funny story, described Chandulal's collections as picking money from people's pockets and borrowing a dialogue from "Nazaare" he turned it into a joke for the audience.

**One after another our leaders are celebrating their birthdays and thus emphasizing their fast approach to the return passage. This is one more candidate in the National Birthday Campaign—Thakkar Bapa (Amritlal V. Thakkar) at 80, being embraced by Sardar Patel. At 70, Thakkar Bapa had admitted having taken illegal gratification twice in his life. At 80, he went one better and confessed having committed two acts of adultery.**

**At 90, if he lives, we expect him to add two rapes to his record and at 100, we hope, he will accept at least a couple of murders. This ten-yearly confession by instalments is no doubt a fascinating plan and yet we wish that some of our leaders would not reveal their manly acts of early days to explain their present impotency. We know the past records of most of them and would be grateful to them if they buried the sins of their bed in the bed itself rather than compel their victims to blush in their graves.**


IN THE TEMPLE OF YOUR HEART THERE IS A FLAME BURNING
You cherish it highly, for it is the flame of freedom. Keep the flame alive and hand it to your children and grandchildren. Teach them to preserve the priceless heritage.
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# OUR STRUGGLE

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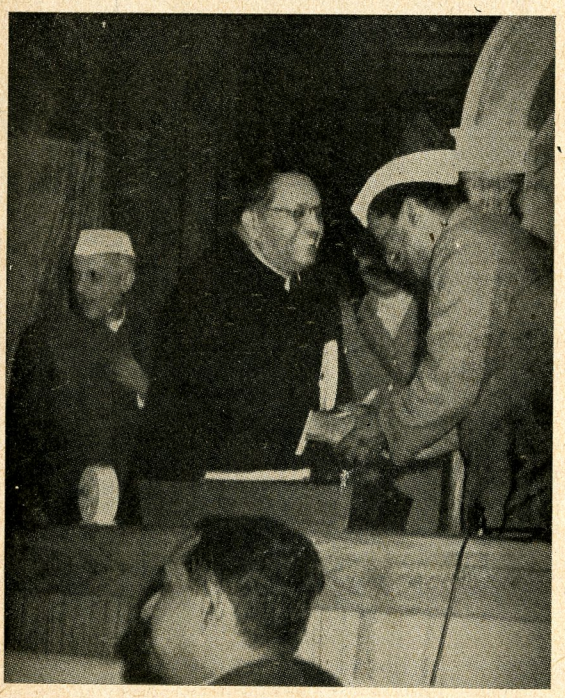
Dr. Gilder's speech was completely unworthy of a man in his responsible position and contrary to the spirit of the occasion. From a Minister of Health and an eminent medical man like Dr. Gilder, people had expected a short etiology of the fell disease which claimed an illustrious victim like the late President Roosevelt. Dr. Gilder could have told us about a few causes of the disease, given us a few precautions and passed on a few tips of spotting the disease in its early stages. He did nothing of the sort. Instead, he indulged in some cheap humour which seemed to suggest that he pooh-poohed the noble effort of collecting Rs. 35,000/- in a single show. A man who approaches human pain and suffering in that frivolous spirit is hardly worthy of being our Health Minister. In short, Dr. Gilder's performance was disgraceful.

A short film, "Naya Jeevan", produced by the Films Division of the Ministry of Information and Broadcasting, was also shown. This short film, as is usual with most of the films of the Films Division, fell short of all reasonable expectations regarding the etiology of poliomyelitis. A crude attempt to dramatize the disease, at the cost of valuable information, turned the film into an useless effort. The mother in the story seemed to be suffering from too many teeth which rushed into the eyes of the spectators. When a mother suffers due to the affliction of her child, it needs a soft and pleasant motherly face to record her suppressed emotional suffering. A hideous, over-toothed face, as seen in the film, can hardly create sympathy or effect. The commentary was also as ineffective as the cast and the story. Had the film opened with the famous story of President Roosevelt's affliction which put him into a wheel-chair all his life, had the film driven home the fact that despite all the medical and scientific progress in America, their own President could not be cured, the gravity of poliomyelitis as a human scourge would have been better emphasized. But all this needs brains and imagination—two things which the Films Division sadly lacks.



**Times have changed in India. A Hindu untouchable, Dr. B. R. Ambedkar, is being greeted as the modern Manu, the law-giver, for drafting the Constitution of free India. For centuries to come Brahmin pundits of law will rack their brains over the constitution prepared by an untouchable. It was the other way round so far. Bravo, Ambedkar!**

Infantile paralysis is a specific acute disease, chiefly in infants and children though many adults are often afflicted, characterized by febrile symptoms, motor paralysis, and muscular atrophy, often producing permanent deformities. The paralysis is due to the degeneration of the nerve cells in the anterior horns of the gray substance of the spinal cord. It is a dangerous disease which must be stopped from spreading and the one way to do it is to strengthen the hands of those who are selflessly fighting it.

Though Chandulal Shah has done his bit so gracefully, it is the duty of every well-placed man and woman to help this cause whether with a penny or with a pound. If our readers feel like helping the humanitarian mission of the only hospital of its kind in India, they should forward their contributions, however small, to Mrs. Mehra Vakeel, Roxana, Queen's Road, Bombay, marking such contributions for the Funds Committee of the Society for the Rehabilitation of Disabled and Crippled. Every rupee may mean an ounce of new muscular energy in those crippled legs which when healthy illuminate millions of homes all over the world.

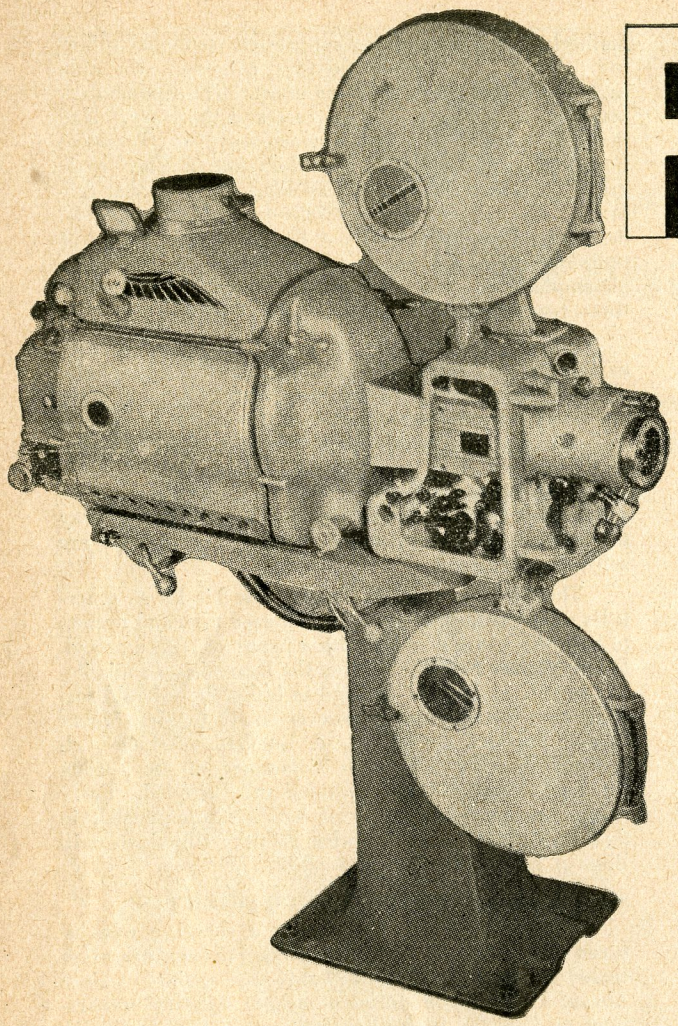
**SHUTTLING BETWEEN INDIA AND PAKISTAN!**

Though there is not actually a shooting war between India and Pakistan these days, Pakistan has never ceased to wage a relentless "cold" war against us since August 1947. Grim stories of all-out military preparations by Pakistan keep filtering in every day and though most of these stories can be described as baseless rumours, quite a few cannot be dismissed as such considering the ruthless confiscation of evacuee property in Pakistan, the fiery and frenzied speeches of Pakistan's ministers, their country-wide boycott of Indian goods, Pakistan's refusal to discuss or grant any compensation to the unfortunate evacuees, their obstinacy in refusing to devalue the Pakistani rupee, their fanatic and preposterous claim to Kashmir and their constantly irritating false propaganda against India in every sphere of life.

Even a gentle and polite person, like our Prime Minister Pandit Jawaharlal Nehru, was recently provoked to describe Pakistan's statements in the United Nations' Security Council as "the most flagrant and outrageous lies" and describe the presence of Pakistanis in Kashmir as the invasion of robbers.

Though we have decided to resort to a defensive shooting war between India and Pakistan only as the final desperate measure for settling our numerous differences with Pakistan, it is nevertheless necessary for us to be on the alert and be prepared for all eventualities.

# PHILIPS



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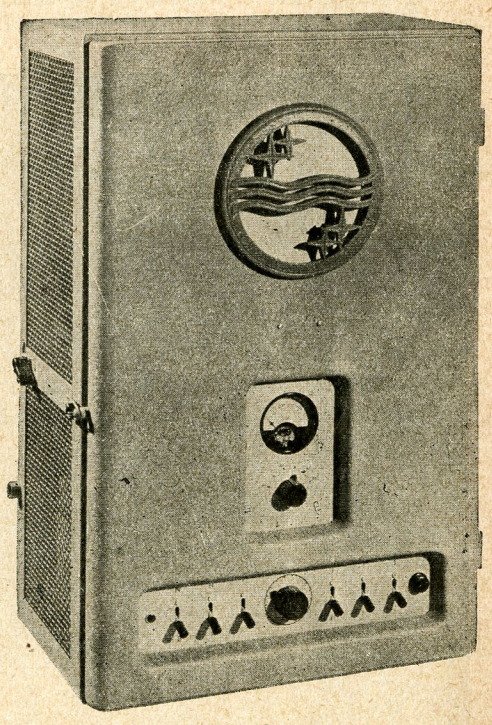


*CONTACT*
*Sole Agents :*

## THE CINE AGENCY (India) LTD.

18 NEW QUEEN'S ROAD,
BOMBAY 4.

9 MOUNT ROAD,
MADRAS.

**The two Pandits—big and small—Pandit Govind Vallabh Pant of U.P. and Prime Minister Nehru meet at Rajaji's reception given to Pandit Nehru and probably discuss Rafi Ahmed Kidwai—the favourite of both.**

In a "cold" war, we have to be more careful than during a period of open hostility when we do not have to examine every move with a motive or suspicion.

Many people shuttle between India and Pakistan these days on short-time permits and for business reasons. And though we do not suggest that all of them are engaged in spying missions, yet it is always wise to be wary in national interests and examine closely each case and the inevitable necessity of granting a permit.

Quite a few film people regularly take advantage of the generosity of our secular state and keep flying between India and Pakistan on one excuse or other. We don't suspect these people of spying or of any other anti-national activities firstly because film people, wherever their sympathies, are not usually intelligent enough to do political spying and secondly, they are too greedy not to exploit whatever commercial possibilities Pakistan offers them today. And yet they can indulge in some loose talk against India and thus help to increase the fanaticism of Pakistani nationals and intensify their hostility against our country.

Things, however, look suspicious—and unnecessarily so, we hope—when some one assumes four different names and travels with films to Pakistan.

We refer to the case of Pramilla, our popular film actress and producer, married to Kumar, a Muslim producer of Bombay. It has been reported to us—and let us hope that it is not true—that Pramilla has travelled to Pakistan as "Miss Pramilla", "Miss Esther" (her maiden Jewish name), "Mrs S. B. Ali" and "Mrs. Kumar".

It is a fact that she has opened in Karachi a distributing concern known as "Silver Films Distributors", at Bunder Road, Karachi, in partnership with one Murad. This partnership deed between them is reported to have been signed by Pramilla as Mrs. S. B. Ali. The last time Pramilla is reported to have gone to Pakistan was sometime in August 1949 by a steamer carrying copies and publicity of her film, "Forget Me Not" and returned to Bombay by an Air-India plane on the 28th August. Other pictures which are reported to have gone to Pakistan are: "Devar", "Aap Biti" and "Jungle-men-Mangal".

It is difficult to check up things in Pakistan in so far as the actual number of films sent there and the activities of Miss Pramilla are concerned but the fact that she has opened a distributing concern in Karachi is indisputable. It is rather a strange behaviour for a wise woman like Pramilla having landed property in Bombay and a good stake in film production, if all that is reported about her is true.

What we cannot, however, understand is why Pramilla had to assume so many names unnecessarily? And how do the Income-tax authorities in India arrive at their assessment if a person uses so many names?

It is worth investigating this case in national interests and to acquit Pramilla of any suspicion unnecessarily aroused due to her assuming different names.

In the present "cold" war we cannot be too careful. Even the best of our friends must be scrutinized carefully for the safety of our hard won free state.

**THESE DANCING DAMSELS OF INDIA!**

The struggle for the cultural uplift of India through dancing is becoming more intense and amusing these days. If you see in the street a curly and long-haired boy with a sissy look, blank eyes and a weak smile, you can straightaway accept him as one of the gallant knights of the present cultural renaissance in India. And if you see a bony, pigeon-chested girl with a pomegranate face, high cheek bones, a merlin's nose decked in a golden-yellowish red-embroidered sari with eyes and eyebrows emphasized by a little lamp black, put her down as a modern Terpsichore, the daughter of Zeus, who symbolised dance and music in the ancient times.

We can meet these dancing birds in the trains, in the buses, in the trams, in the clubs, at social functions and almost anywhere. They stand out from the crowd because of their odd looks and costumes which give us an eerie feeling of seeing some emaciated spirits of the stalwarts of Ajanta and Ellora walking the earth all over again.

But if you want to see them in a family group babbling with their tongues, eyes and eyebrows you have a choice of three restaurants in Bombay: The Chetana, The Parisian Dairy or The Indian Coffee House.

*For Particulars Apply:*

# DELHI THEATRES,

**30, Govt. Gate Road, Parel, BOMBAY.**

In a free India where individual freedom is one of the fundamental rights of the citizen, we cannot object to these people doing anything they like with themselves, be it dancing, prancing or perambulating. But when they put up a show on the stage and advertise it widely as the last word in art and entertainment demanding a high admission price for the show, and fail to give even ten per cent value for the money, people have a right to get irritated and feel cheated.

One such recent show was the one presented by Mrinalini Sarabhai at the Excelsior. She charged Rs. 12/4/- for admission and made people shell out this money by advertising several pertinent extracts from some English and European newspapers in support of her art. Apart from this newspaper boost, the name Sarabhai happened to be good enough to attract curious crowds to see the dancing daughter-in-law of the fabulously rich mill magnate of Ahmedabad, Seth Ambalal Sarabhai.

Now, we have no quarrel with Mrinalini marrying one of the Sarabhai's and becoming an inheritor-in-law of a multi-millionaire. We compliment her on her good fortune in getting the right man as her partner in life and a lot of money in the bargain. It is for girls to envy Mrinalini's luck not for critics.

But we do feel cheated and irritated when we go to see a young member of the famous Sarabhai family dancing and do not get even the quality of the most coarse cloth manufactured by the Calico and Jubilee Mills of her father-in-law.

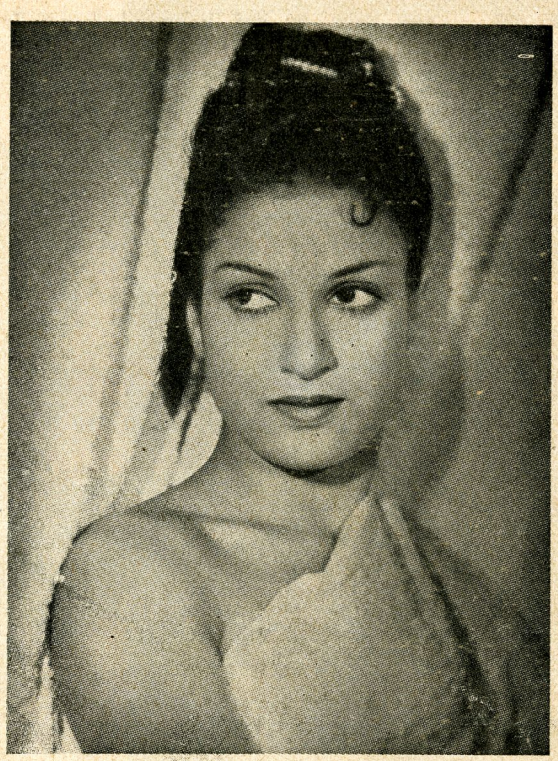
If this rich daughter-in-law of a fabulously rich man needs a little exercise for her legs, she can well afford to build a private theatre in her home and sweat herself to desperation. But why should she rob us of our hard-earned money in the name of art and entertainment?

It was a Bharat Natyam and Kathakali affair which Mrinalini Sarabhai presented at the Excelsior. Scott Goddard of the "News Chronicle" described it as "a spectacle which should not be missed by connoisseurs of dancing". Caryl Brahms of "Evening Standard" says it is "a riot of colour and Indian dance", while A. V. Cotton of "Sunday Times" says that "Mrinalini Sarabhai is worth a day's march to watch for her handwork alone."

These foreign critics are either damn liars or damn idiots or damn ignorant. Whatever they be, Mrinalini, who knows a bit of dancing, should know what they are and she should not have used these opinions to misguide the people of her own poor country into buying admission tickets for a show that doesn't give even ten per cent value for the price of the ticket.

Mrinalini's show was a "spectacle" alright but it was a spectacle of bad stage presentation, lack of co-ordination and poverty of expression. It was also a 'riot', as Caryl says, but it was a riot of devil dancers we see during Muharram dancing around the 'tazias' and it was also worth 'a day's march' but after paying Rs. 12|4|- for a ticket one felt like a day's hunger march.

It is a short programme with two intervals—probably to give the people the opportunity of smoking two cigarettes and soothing their outraged feelings, with nicotine or perhaps to avoid a multi-millionaire's daughter-in-law sweating unnecessarily for the fools who purchased the tickets. Whatever the reason, the intervals provide more entertainment than the show because many women who come for a dancing show also come dressed like the famous Ajanta frescoes and form colourful groups round chocoalate and programme sellers thus providing an interesting demonstration for the students of textiles and embroidery.



**"Paras", produced by P. N. Arora, is likely to be a box-office hit if Kamini Kaushal has decided to go about in a towel.**

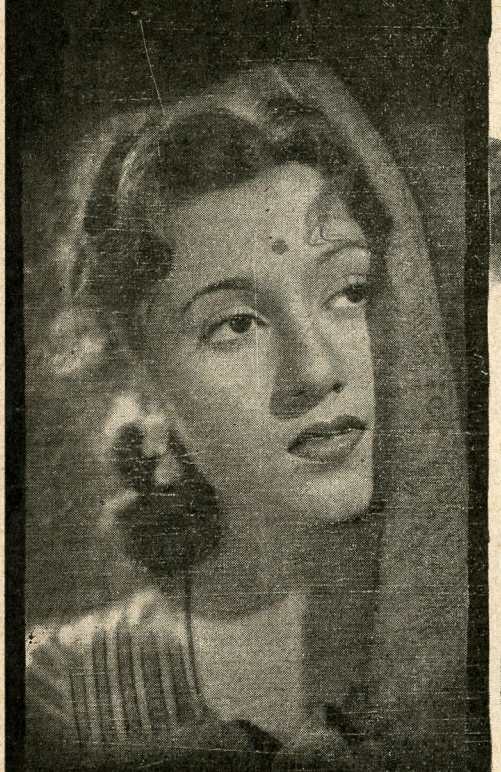
Mrinalini's show opened with "Alarippu" very poorly performed by Meenaxi, apparently a South Indian amateur, whose limbs still need some lubrication for years to make them move in graceful lines.

Then came "Kirat Arjun", a boring nonsense performed by people who looked like so many devils from a dark land. This piece provoked uncontrollable laughter, the way the masked figures stamped the stage and shook the theatre. The battle between Lord Shiva and Arjun reaches a crescendo of ridicule when both the dancers go round and round stamping their feet and distorting their bodies with frantic gestures. If that was Lord Shiva, let us stop worshipping Him here and now. He doesn't deserve a thought, leave alone a flower.

Now came Mrinalini Sarabhai after a long suspense in a Bharat Natyam piece called "Varnam". Mrinalini did a pretty good job of her turn technically but she hardly expressed the theme of a devotee waiting for her divine lover. The expression of a sweet and subtle theme needs a beautiful face and Mrinalini can hardly be accused of having one. She has a nose that runs away with her face and though she has good eyes they

# K.B. LALL
PRESENTS

*Musical Entertainer!*



## K.B. LALL'S *Next* ANGRAI

# *Hanste Ansu*

★ *Starring:* ★

MADHUBALA
MOTILAL
GOPE
MIRZA
JANKIDAS
&
MANORMA

**AKASH CHITRA**
FAMOUS CINE LAB. & STUDIO, HAINS Rd. MAHALAXMI BOMBAY

are set on a face too bony to be effective. With a nose that Mrinalini has, she can probably do the peacock dance well but certainly not a piece which requires the devotional ecstasy of Meera. And Mrinalini danced a trifle too long making the piece boring, a little before its conclusion.

"Vasavadatta" and "Vasanta Vijayam", in both of which a crowd creates an unholy riot of twistings and turnings, are such long-winded turns that they become boring in the extreme. In both these dances, Mrinalini does her little bits but she hardly impresses one either with her performance or with her compositions.

The idea of keeping the South Indian orchestra of fat big-eyed Veena players and thin, shirted instrumentalists on the stage was probably meant to lend classical authenticity to the dances but this orchestra proved such an eyesore to the people that half of them must have become squint-eyed in trying to avoid seeing them through two hours of torture.

Mrinalini's show was a disgraceful failure, judged artistically and from an entertainment point of view and we wondered why a rich daughter-in-law of a fabulously rich father-in-law should stoop to cheat poor souls like us of our hard-earned money. We have done her no harm.

Talking of the present cultural renaissance in dancing, we find so many amateurs like Shirin Vajifdar, Hima Kesarcodi, Tara Chowdhuri, Anjali Vora, Shanta Rao and other society belles giving us some show or other every week with little knowledge of stage-craft and showmanship. If these girls have money to burn or energy to waste why don't they go touring in our villages and entertaining our villagers free instead of bringing some pseudo folk dances to the city stage and luring us to see them with the help of high-flown advertisements? Won't that be a more honest occupation?

**That is a good action picture of Nigar Sultana from "Khel" produced by Shahin Pictures.**

Dancing on the stage is very much a professional job with correct knowledge of stage-craft and showmanship as has been proved so often by professional dancers like Uday Shankar and Ram Gopal and very recently by that inimitable professional dancer, Sitara, perhaps our best Kathak dancer in the country today.

Sitara's show, "False Pride", presented at the Capitol, is not only a fine example of stage-craft and showmanship but also a beautiful presentation of dance and expression so rarely seen on the stage in our country. Sitara looks like a little goddess of grace and rhythm and her own performance is art at its best for enlightenment and entertainment.

In "False Pride", she tells us a beautifully expressed story of Dakshaprajapati, who, angered by the marriage of his daughter, Sati, to Shiva, matches his might against the Lord and is finally humiliated.

While almost all the professional performers including the inimitable Sitara, her brother Choube Maharaj, her sister Alaknanda, her partner Krishnan Kutty give beautiful performances, the amateurs in the group dances lack harmony and coordination suggesting the need of more thorough rehearsals. By keeping her singers and orchestra out of sight, Sitara makes her dance-play more natural and enjoyable. The costumes are colourful and beautiful. The commentary was well written but the diction and the pronunciation were not so happy and natural.

Yes, Sitara's show, despite its small defects, is a good example of stage-craft, showmanship and professional dancing and as such it should become an eye-opener to the crowd of amateurs who keep robbing us from time to time by flaunting their social status and amateurish art in our face.

**YOU'LL HARDLY BELIEVE—**

That a new epidemic seems to be prevalent among our female stars these days. They get an abdominal swelling for two or three months followed by nausea and vomitting and then it suddenly disappears in a fortnight making some doctor richer by five thousand rupees.

That as soon as the swelling is transferred from the star's abdomen to the doctor's bank, the stars once again appear on the sets all smiles though a little pale. But one wonders why some of the producers also look pale?

That due to this epidemic quite a few sets had to be cancelled losing hundreds of working hours and several lakhs of rupees in overheads recently. And the film magnates are shouting for relief from government's taxation. Why can't they do some spring cleaning in their own homes?

That in any case it is better to get rid of the affliction within good time rather than allow it to develop it into a chronic swelling and then carry it to the screen and make virgins look like so many sinful mothers.

That this natural womanly habit of storing every thing they get seems to have spread among some of our

rich stars who are reported to be hoarding gold and currency notes worth several lakhs in their residential flats to save the booty from the eyes of the income-tax authorities. With thieves operating in armed syndicates these days, wouldn't it be safer to place the hoard in a safe deposit? Ah, but then the Government would want to check up these safes one day.

That this habit of hoarding all the blackmarket earnings in one's own flat is peculiar to the prostitute-actresses of the screen. It seems to be a traditional habit among these women to use currency notes as pillows and gold bars as hot water bags rather than trust a bank with their earnings.

That if Income-tax Officer Jadhav can induce the government to search a couple of dozen flats simultaneously, there is a chance of reviving over a crore of rupees lying dead for years. The tax on it would be a windfall to our bankrupt government.

That film producers who want to cut down a few inches from newspaper advertisements as a measure of economy, strangely enough rush to the star homes with currency notes in hand all blackened by their needs and desires. A girl, who gets Rs. 75,000/- per picture takes Rs. 60,000|- as black money and shows a niggardly fifteen thousand as legitimate earnings to the Income-tax authorities. And the film producers, half of whom are bankrupts, pay praying for a better day.

That completely unconscious of this hidden hoard, one of our city fathers, Homi Talyarkhan, wants the Bombay Municipality to tax the advertisement slides shown in the city cinemas. That is how our city fathers are looking after our city and its revenue.

That the Bhatt Brothers,—Vijoo and Shanker—the experts on the celluloid Ramayana who were once sitting on the top of the world, are reported to have stopped their production activities and handed over their studios at Andheri to a Union of their old workers. Where the capitalists failed, the workers are now expected to succeed. What do the eight "evergreens" say? Are they still green as ever?

That Mayor S. K. Patil, Chairman of the Film Inquiry Committee, is trying to woo the film people into cooperating with his committee by describing himself as the "friend" of the film industry. But when the film folks see Sadoba Patil backing the wrong horse, they like to keep away.

That from the nature of the questionnaire issued by Sadoba Patil, the Film Inquiry Committee seems to be foredoomed to fail though we pray it doesn't. If half of those questions are answered, we are likely to get a report on the sugar industry instead of the film industry. To some of the members on the Committee, however, sugar and films are about the same.

That some film folks who rushed to attend the birthday party of Pandit Jawaharlal Nehru at the Government House by buying an invitation for a hundred rupees were sorely disappointed when Panditji did not so much as notice them in the crowd. But how can Pandit Nehru see anyone with the Karanjias of Kashmir —male and female—shadowing the horizon?

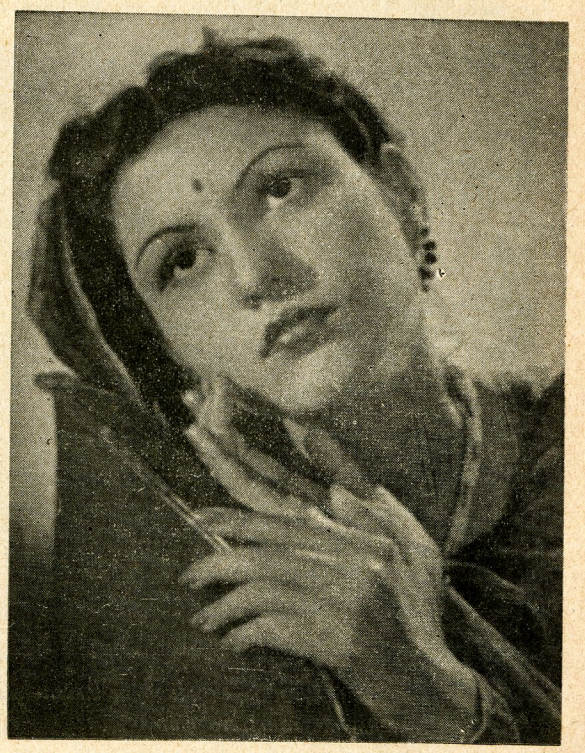
That it will be a mercy to the much exploited film folks if Sheikh Abdullah appoints one of the Karanjias of Kashmir—any sex—as a minister in his cabinet so that our film people don't have to bend any more to help others to climb.

That Kashmir seems to have become such a touchy point with Pandit Nehru that he might stand any nonsense to get a purse for the jawans in the beautiful valley. Why don't the film producers organize a Kashmir Week and invite Panditji to inaugurate a couple of dozen pictures thus sending a couple of lakhs for the ever-ready jawans or the ever-hungry Kashmiris? The Karanjias of Kashmir can once again be used here.

That of all persons our journalist ex-sheriff of Bombay, Joachim Alva, Editor of "Forum", had to apologize to Jamnadas Mehta and pay Rs. 2000|- for disabled children for something which he himself did not write but had to face. Who says there is favouritism in our country?

That the worst thing that could have happened to jolly old Joachim was when they made him the Sheriff of Bombay to receive all white caps at the railway stations and aerodromes and to swallow his convictions and spit out some conventional words on ceremonial occasions. He is back again at the old desk and let us hope our lawyer-journalist will now do a bit of writing himself.

That the competition for crowd-catching recently held at Shivaji Park in Bombay was won by Pandit Jawaharlal Nehru though Guruji Golwalkar of the R.S.S. came dangerously near. Guruji was of course handi-



**Shashikala plays the romantic lead in "Nazaare", a social story of Ranjit Movietone.**

capped by his Rasputinian beard and amateur status in crowd-catching while Panditji, with his clean-shaven handsome face and the Yankee laurels fresh on him, had a walk-over with the crowds. Besides, Panditji has always been a champion crowd collector—Congress or no Congress. People love to see Nehru and hear Guruji. That is the usual difference between the eye and the ear.

That of all people, Azurie, the dancer of Pakistan married to a Pakistan official, is reported to have given a dance performance in London to help the local Hindu Association to establish a British centre for Hindu religion and culture. Good girl, she is paying back her debt to India and doesn't yet seem to have lost her head completely. But what will Begum Liaquat Ali think of this treachery? How can a Pakistani woman encourage Hindu religion and culture and display her leanings in a foreign country and in London at that?

That Producer S. S. Vasan donated a day's income of "Nishan" in Delhi for our troops in Kashmir and handed over the money to our Defence Minister, Sardar Baldev Singh. The bearded Sardar, of course, hit back by describing "Nishan" as a "grand thing" which he "much enjoyed". Wonder whether it was a mid-day show?

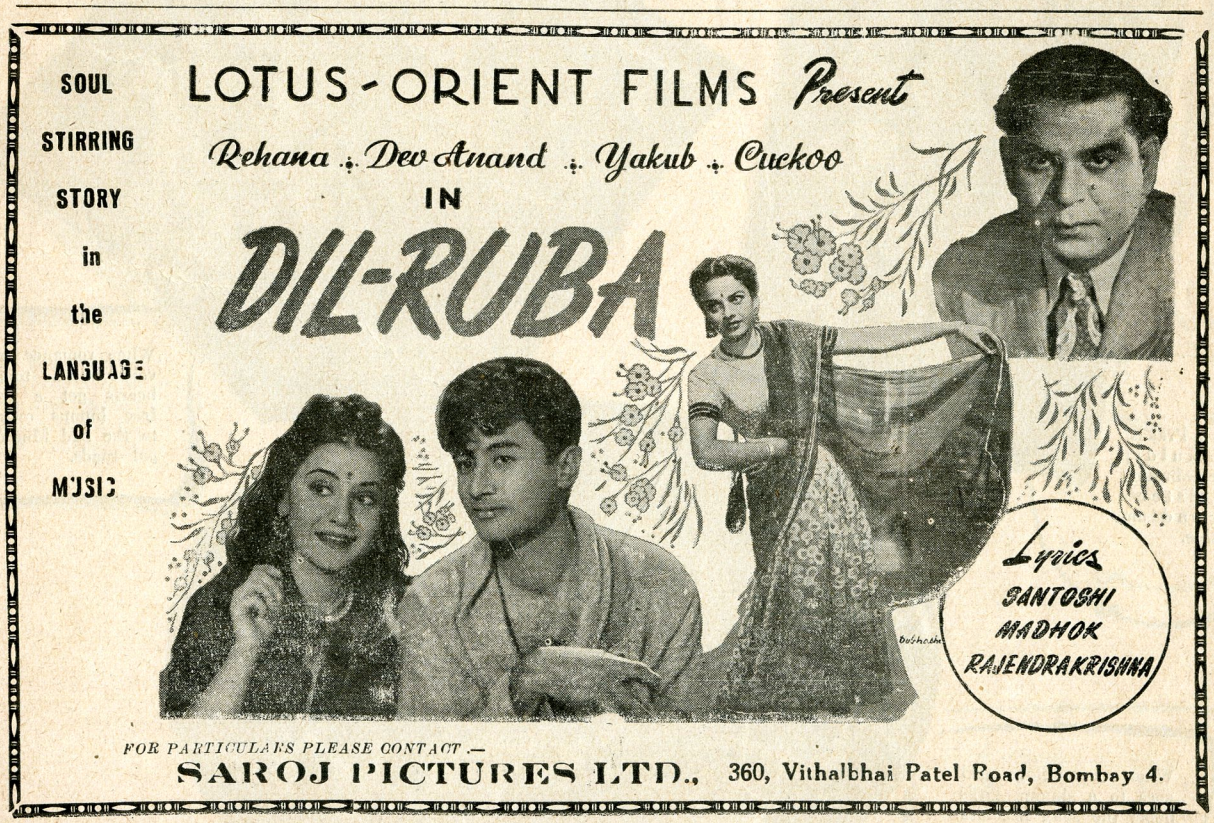
That two others who liked "Nishan" immensely at its premiere in Bombay were Mr. and Mrs. Kardar. That is one of the things about the Kardars, they like everything they see on the opening nights and they never fail to tell you so in the warmest words. They even liked "Andaz" on the opening night and they praised Seth Chandulal's "Nazaare" in such sweet words that the old boy got a relapse of diabetes.

That it is perhaps this enthusiasm of the Kardars for all new things that seems to have secured 24 weeks more at the Liberty for their pictures through the arbitration of his brother-in-law, Mehboob, though Mehboob, who was originally supposed to have taken the Liberty Cinema for five years, did not get even a measly week for himself in future. That means more "namaz" for Mehboob.

That an old woman is reported to have collapsed fatally waiting in the queue to see Kardar's "Dillagi" at the Liberty. That is another incident to the Liberty list but the old woman would have died in any case had she seen the way Kardar has sent a Hindu unwedded virgin as a wife to a stranger's house.

That Income-tax Officer Jadhav is still searching for the films in which Suraiya's granny, Badshah Begum, has worked and so is he looking out for the films in which Suraiya Sultana, Munawar Sultana's sister, has worked. That man has some perseverance.

That Prithviraj of Prithvi Theatres not only ventilates his opinions in his plays these days but also lectures to his audiences on their goondaism. Why doesn't he, once in a while, ask his players to speak loudly? That will save him the necessity of rubbing it the wrong way with the people who pay for his plays.

# A RARE

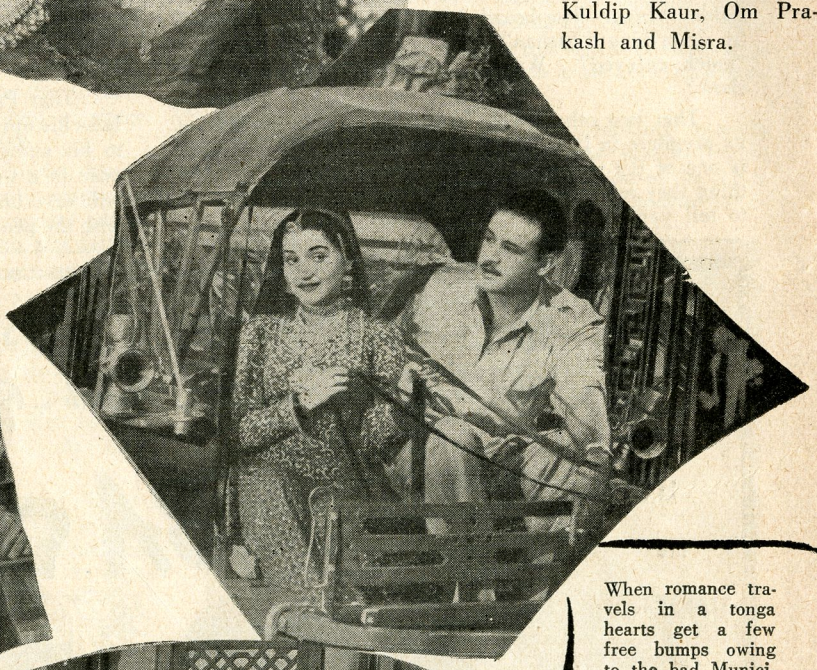
Only our spying cameraman can tell you what a rare thriller this new picture of Filmistan is.

It is called "Nirdosh" but not till the very last moment is the girl found innocent.

Directed by Najam Naqvi and set to music by Shyam Sunder, "Nirdosh" features Rehana, Shyam, K. N. Singh, S. L. Puri, Kuldip Kaur, Om Prakash and Misra.

Rehana, the village belle, a tongawalla's daughter, but the sweetheart of a young zamindar.

Om Prakash and Kuldip Kaur — brother and sister — rich and unreliable.



When romance travels in a tonga hearts get a few free bumps owing to the bad Municipal roads.

When our village girl goes to a singing girl's home the song becomes a dirge of romance.

# ADVANCE SNAPS OF "NIRDOSH" A FILMISTAN PICTURE

## *THRILLER!*

But the picture stars the love between the son of a zamindar and the daughter of a tongawalla. The Zamindar's son becomes a policeman and the tongawalla's daughter passes through such shocking episodes that millions will be compelled to hold their breath with the suspense of the whole story. It is a typical Mukherjee mix-up which entertains every minute.

Shyam makes so handsome a policeman that the law stops looking ugly.

They give Rehana to a pehelwan (athlete) who doesn't believe his luck till people endorse it.

It is the usual quarrel over a maiden. The strong man scores temporarily.

If Filmistan would not put a number of girls attractively dressed in a picture, who would?

*Wishing You a Happy and Prosperous NEW YEAR*

**SADIQ PRODUCTIONS LTD.,**

*Present*

★

**MUNAWAR SULTANA**
**KARAN DEWAN**
**JAGIRDAR**
**KUMAR**
**JILLO BAI**
**SHYAMA**
**ABBAS**
**&**
**OM PRAKASH**

*in*

# SABAK

*Directed by*

## M. SADIQ

*Songs*
**MADHOK**
*music*
**A. R. QURESHI**

*Story & Dialogue*
**AZM BAZIDPURI**
*Art*
**MAJID**

*Dances*
**KRISHNA KUMAR**

**SADIQ PRODUCTIONS LTD.**

Shree Sound Studios, Dadar, Bombay 14.

# Editor's Mail

*(In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.)*

**S. N. KRISHNASWAMY RAO (Bombay)**

What is Pandit Nehru doing about his statement, "Every blackmarketeer will be hanged from the nearest tree"?

*He is planting the trees now. You must give the trees time to grow big and strong to bear the weight of the blackmarketeers. The trees have to take well-known people and you must not lose your patience so soon.*

**M. V. NAIDU (Voyalpad)**

What is the tragedy of the Ranjit Studios?

*Their horse left the screen and went to the racecourse.*

The U. S. Ambassador has described our leaders as having sterling qualities. How far is he correct?

*What is the use of leaders having sterling qualities when the nation has no sterling?*

How is the new Raja of Kashmir faring?

*Puppets are toys of fate. The strings of their destiny are in the hands of others.*

What would have happened if Suraiya had a twin sister?

*Film producers would have become complete bankrupts.*

I see only peons and constables being punished for corruption. Does this prove the integrity of our superior officers?

*That only proves that the peons and constables are clumsy artistes.*

Will a time come when even water will be sold and rationed?

*It is already rationed and sold in parts of Kathiawar and even in cities like Bombay, Delhi, Madras and Calcutta where the municipalities tax you on every drop you use.*

Why are you making yourself so unpopular deliberately?

*I like to catch the eye of my banker.*

Are the I. C. S. officers indispensable?

*Absolutely! Without them our politicians would have had to call the British back again. Our leaders are lecturers not administrators.*

What do you think of the economy drive of the Central Government?

*Cutting down expenses is not economy. Making the money go a long way through efficiency is real economy.*

**JAGDISH NARAIN TEWARI (Lucknow)**

What conclusions do you draw when a young girl looks at you with a fixed eye?

*I wonder whether she has a glass eye.*

**MISS INDRA G. A. (Bombay)**

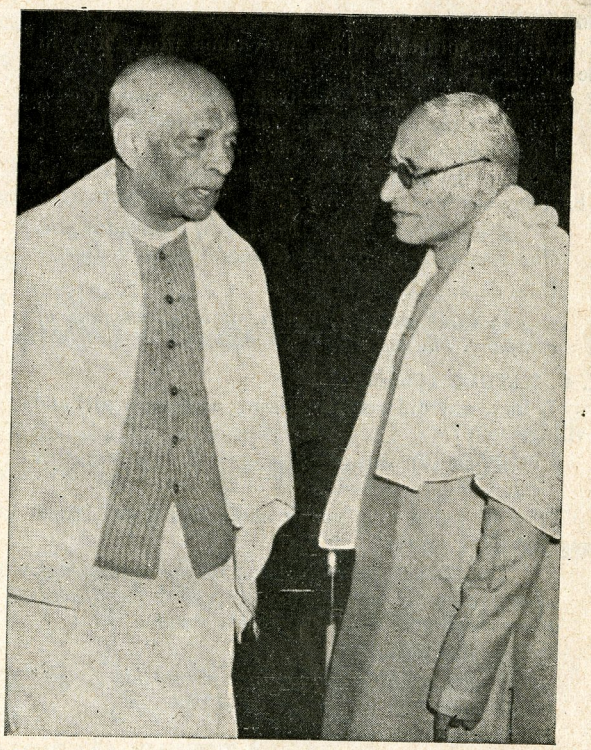
What female heart can gold despise?

*The heart that beats to the rhythm of a man's steps.*

**Kr. RAJENDRA SINGH (Agra)**

What are the duties of the husband of an Indian film actress?

*Receiving visitors and telephones; collecting blackmarket dues; fixing up shooting schedules; acting host on his wife's birthdays; loving the wife's favourite hero as his own long-lost brother; darlinging the wife to eat a little at the dining table; acting as a chauffeur to the star; permitting producers to discuss terms in his wife's bedroom; carrying the tiffin box to the studio and spreading the napkin on her lap; keeping household accounts; engaging and sacking servants and disappearing when not needed. Oh, some of these husbands are in a class by themselves.*



**It seems as if Sardar Vallabhbhai Patel is telling Rajaji, our Governor General, to stop talking nonsense at all hours of the day. Rajaji still delivers his old speeches which we know by heart by now.**

What are the feelings of a beggar when he sees a millionaire going in a car?

*The beggar doesn't bother but the millionaire does when he sees a beggar. There is more likelihood of a millionaire becoming a beggar than vice versa.*

What are the advantages in having two wives?

*Division of labour! Each one gets a 12-hour shift. As running a home is really an arduous job, a man ought to have three wives under the present labour laws, each for an eight-hour shift. The law takes note of woman-labour in factories but not of wife-labour in homes. Isn't that strange?*

What is the difference between a wife and a bride?

*A bride is a day-old dream while a wife is a life-long nightmare. A bride becomes a wife overnight and romance becomes a rut next day.*

**KAILASH NATH RAIZADA (New Delhi)**

Can you name 25 great women?

*That will be making 24 of them unnecessarily hostile and jealous.*

**K. P. NAIDU (Kakinada)**

Among Dilip Kumar, Karan Dewan and Wasti, who suits best for a tragic role?

*Dilip looks half fed, Karan well-fed and Wasti overfed. The first one already has 50 per cent tragedy in him.*

**UMESH AGARWAL (Lucknow)**

What is politically the most vibrant word today in the English language?

*"Freedom" is the most vibrant and "democracy" is the most elastic. The first one is the bait while the second one is the hook.*

What is the difference between a wedding cake and a birthday cake?

*A wedding cake is a warning of a birthday one. One symbolizes a bed while the other a cradle.*

Does darkness also vary?

*In three ways: of death, of loneliness and of company. The last one is illuminated.*

**K. G. MATHUR (Ghaziabad)**

Is there any difference in kissing a glamour girl and a village belle?

*When you kiss a glamour girl, you kiss Max Factor. There is honeydew in the other lips.*

How is it that even young unmarried girls become pregnant these days?

*This is not a phenomenon of the present age. Many heroes of ancient times were born out of wedlock. Read your Mahabharat and make a list.*

Do you like Rajaji?

*I have nothing against him except his goggles which make him look like an old owl.*

Is it advisable to use khaddar?

*No! It is putting the clock back. With new cradles every minute India needs more and more cloth. This khaddar spinning fad can't keep pace with the speed of the cradles.*

**R. SOWRIRAJALU (Negapatam)**

When Nehru landed in America a salute of 21 guns was fired. How were you received when you landed in America?

*The Yankees mistook me for the real heir of Gandhiji and silenced the guns.*

**HIRALAL V. SHAH (Madras)**

Can you marry a girl because she wants to marry you?

*I can't. I have finished my quota on the ration card.*

**POORAN CHANDRA (Lucknow)**

Recently, while speaking on the A. I. R., Pandit Nehru advised us to tighten our belts. Mr. Patel, can you tell us what is the limit up to which we can tighten our belts?

*You can take the size of Food Minister Jairamdas Doulatram's belt. If you can tighten your belt to his girth, neither you nor Panditji can complain because no one can be a better example to follow than the Food Minister of the country.*

Do you think that our industrialists will voluntarily surrender the income-tax, due on the black money, earned by them?

*If they are wise they should do so before the Government legislates to punish income-tax dodgers with a jail sentence. I advise our top-line artistes to bring out their blackmarket earnings now and escape jail in future. This is the last generous gesture from our Government before they put the new Income-tax Bill on the anvil.*

**P. V. KUPPUSWAMY (Trichinopoly)**

Has Minister Morarji Desai ever frightened you?

*Only when he was seriously ill recently. I was afraid of losing him.*

**VIMLA SADANA (New Delhi)**

How would you pull on with a person who laughs only twice or thrice in a year and that person happens to be your better half?

*I would tickle her thrice a day before meals. Laughing is a good tonic for the mind and the body.*

Do you like your name?

*A thousand girls would love to borrow that name.*

**GOPAL CHANDRA BANERJEE (Barrackpore)**

Don't you think that your incessant praise about Kishore Sahu can do him harm?

*It has. He had to buy a new cap recently.*

Is Santoshi known to you?

*And how?*

Don't you like your wife fanning you when you take your meals?

*The B. E. S. T. does that for me in Bombay and with three blades.*

**M. L. PURI (Simla)**

Who will be the first President of the Indian Republic?

# Rs. 25000/-

## FOR A SINGLE PICTURE

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***And A Guarantee***
***To Young Ladies with Talent !***

*I need educated lady artistes from good society for my films My only requirement is that they should have some love and enthusiasm for art and acting in addition to the basic qualification of their having photogenic features and the ability to speak the Hindustani language well. The colour of their skin is immaterial. Dark or fair, it is all the same to the film camera so long as the features are photogenic.*

*I am prepared to guarantee good and decent working conditions in keeping with the best Indian traditions.*

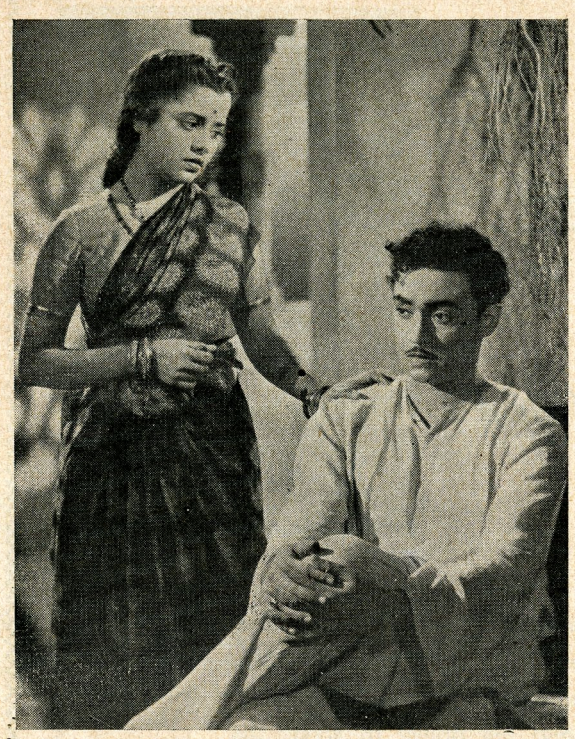
*To the leading artiste whom I choose as the heroine of my picture, I am prepared to pay Rs. 25,000/- for the role. To others I shall pay proportionately less according to the importance of their roles.*

*I shall appreciate personal interviews by applicants but not unless they submit to me their photographs in different poses, giving particulars about age, height and other qualifications.*

*Write to me personally. All correspondence will be treated with the strictest confidence.*

KISHORE SAHU

*Proprietor :* HINDUSTAN CHITRA
CENTRAL AVENUE
CHEMBUR -::- BOMBAY.



**Usha Kiran and Anoop Kumar make their debut on the screen in "Gauna", a social story of Jagat Pictures directed by Amiya Chakravarty.**

*Take your choice between Rajaji and Dr. Rajendra Prasad.*

Say something about Pandit Nehru, Marshal Stalin and President Truman.

*Stalin is the shadow and the other two are shadow boxers.*

**D. L. THADANI (Bombay)**

I always see film actress Meena with Roop K. Shorey. What is the relationship between them? Where is her husband if she has any?

*Meena is at present unmarried though she has been twice or thrice married and divorced previously. Shorey is her producer and director and as such probably takes her to see foreign pictures to train her in emotional acting. That is not a very dangerous relationship. Is it?*

Most of the film directors preach morality and ethics in their pictures but many of them are morally depraved. How do you account for this paradox?

*Virtue can be preached even by sinners. In fact sinners are better qualified to do so than saints who know only the good side of life.*

**S. K. RAHMATULLA (Cuddapah)**

Have you ever been a victim of any one's lips?

*I consider a kiss to be a token of affection. I have been kissed all over the world by hundreds, old and young, for one reason or other and I have enjoyed every kiss. That is a record Minister Morarji Desai can't claim.*

**C. BANAPPA (Bangalore)**

To what person do you owe the most in life?

*To my father. I set out to beat him but when I arrived I realized that I was still the second best.*

**BISHAN SAHAI (Ghaziabad)**

What do the dew drops on a flower in the morning indicate?

*That nature wept in anticipation of the fate of the flower during the day.*

To which strata of society do you belong?

*Between-the-devil-and-the-deep-sea class—the middle class.*

**A. RASHID BUTT (Karachi)**

What do film producers eat?

*The food of millions of idiots.*

When will Hindus becomes a martial race?

*Ram, Krishna, Arjun, Drona, Karna, Asoka, Chandragupta, Samudragupta, Rana Pratap, Prithviraj Chauhan, Shivaji etc. were not Muslims. Hindus fight in battlefields like men and don't stab in dark lanes like cowards.*

If Muslims are natural dramatists what are Hindus naturally?

*Dreamers! They speculate about their past birth and dream about the future one.*

In what way does India excel Pakistan?

*In money, morals, minerals and man power.*

**S. P. NAIR (Bombay)**

Is Suraiya really worth the money she extracts from the producers?

*Producers are not philanthropists to pay Suraiya for nothing. Suraiya doesn't extract money. The producers put it at her feet and then pray for a shooting date. Very recently even a man like Chandulal Shah is reported to have laid Rs. 70,000/- at her feet and prayed like others.*

**H. G. BHANDARI (Gurdaspur)**

What was the object behind Pandit Nehru's visit to U. S. A.?

*He is the second Columbus who 'discovered' America and probably found it a greater jungle than before. In the days of Columbus, they killed one man at a time with poisoned arrows. The Yankees of today use the Atom Bomb and dispose of a million in a minute. That is the measure of civilization the white man has attained during five centuries.*

Why do Communists always strike at the labour class first?

*Empty stomachs and empty heads.*

**ASHABHAI PATEL (Seramban, Malaya)**

Why don't the Indian air-hostesses wear the Punjabi dress? Isn't this dress most suitable and comfortable for air travel?

*The Punjabi costume hides the legs and you can't do a safe landing without legs.*

**JAGADISH PRASAD JAIN (Hapur)**

What is the grave to God?

*His dust bin where mortal remains are thrown.*

Which are innocent eyes?

*Only glass eyes. The rest have a bit of the world in them.*

What is the food that Russians eat?

*Propaganda. It gives them a red tongue.*

What is the difference between a slogan and a cry?

*A slogan is a cry designed in advance. It has a purpose in view.*

Which picture of V. Shantaram have you appreciated most?

*"King of Ayodhya" for its dramatic presentation. "Admi" for its progressive theme and the first half of "Padosi" for its emotional appeal.*

Who can be the best companion for travelling purposes?

*A young woman who eats less, sleeps less and talks less.*

How can we call a film actress a virgin?

*We shouldn't be so indiscreet and impulsive.*

In what religion do you believe?

*Hinduism, the religion that has contributed to Islam and Christianity in India.*

Who is more talented between Madhubala and Kamini Kaushal?

*Madhubala. She is more versatile.*

What bad news can a film actress hear at most?

*Bankruptcy of her producer before paying up the balance of the blackmarket money.*

Why are elections held for?

*To hypnotise the masses with periodic promises and prevent revolution.*

What is the business of Pakistanis these days?

*Pandit Nehru called them robbers when he spoke in London during his last visit.*

Can personality and intellect go together?

*Aren't they in perfect harmony in Jawaharlal Nehru?*

**MISS UMA KHANNA (Kanpur)**

I saw in a dream that I kissed you on your forehead. What does that mean?

*That I bent a nose too much. I won't repeat the mistake again.*

**A. C. MOORJANEY (Poona)**

What is a dead husband to a widow?

*Memory of a lost virtue.*

How smart is a monkey?

*In India the monkey is smarter than the man. Indians die in millions every year through poverty, disease and starvation but over 200 million monkeys thrive and multiply on food snatched from the mouths of the people and in return they show us only their red bottoms as evidence of their good health.*

Which is the longest street in Bombay without a turning?

*Prohibition street. It ends at Ridge House on Malabar Hill.*

Do the actresses pay income-tax?

*They are never so rude till the income-tax officers compel them to intrude.*

If I were the editor of "filmindia"—

*If auntie had moustaches we would call her uncle but —*

**BALDEV RAJ KHER (Delhi)**

What are the functions of a minister without portfolio?

*He is the errand boy of the Prime Minister.*

**DOLATRAI MANIBHAI DESAI (Bulsar)**

How do Raj Kapoor and Dilip Kumar differ as men?

*When I am ill Dilip worries, Raj doesn't care. During Divali Raj brought me a boquet of flowers, Dilip came with a prayer.*

**TIRLOCHAN (New Delhi)**

What is Gandhism nowadays?

*Gandhism these days is a prayer for the poor and profits for the rich.*

**A. N. NARAYANA RAO (Mysore)**

What are saints in politics?

*Conscience keepers of the politicians.*

When's a man wildly in love?

*Every time he is on the edge of desire.*

We all get precisely what we ask for?

*But I didn't ask for an inquisitive guy like you.*

Bathing isn't a social function?

*It is, in Japan, where men, women and children go to the sulphur springs in nature's costume. The scene looks like a big nudist colony under a water tap. This was in 1939. I don't know whether McArthur has since imported his American bathing costumes.*

What's a home base?

*The town where air hostesses date their own pilots and engineers.*

Is a friend of the family a second father?

*But often a rival of the first one.*

**MANOHAR R. TAMHANE (Bombay)**

Do you believe or hope in the possibility of a one-world government?

*With so many shades to the human skin? Never!*

**M. L. SOLANKI (Jodhpur)**

What is a girl?

*A symptom of adolescence.*

**GOPESHWAR DIXIT (Kanpur)**

Can you make an emergency meal for an unexpected beautiful visitor?

*I am not a cook to serve a meal. I can however be useful for any other emergency.*

*For South India:* L. S. Iyer, Film Distributor, Gandhi Nagar, Bangalore City.
*North:* Allied Pictures, Chandni Chowk, Delhi. *Bengal:* Ambica Films, Bentick Street, Calcutta.
*West Pakistan:* Novelty Pictures, Jullunder City. *C.P. & C.I.:* Bharat Films, Indore.

**PANCHOLI PRODUCTIONS,** Central Studios, Tardeo, BOMBAY.

Do you think that the best way to a man's heart is through his stomach?

*It used to be so once but nowadays men demand some food for the brain also.*

**M. TALWAR (Dehra Dun)**

Which is the sweetest fruit of last two years' freedom?

*The lofty stature of two men—Jawaharlal Nehru and Sardar Patel—as patriots and statesmen! They have beggared past history.*

**K. BALACHANDAR (Bangalore)**

What does D. C. stand for in Washington D. C.?

*District of Columbia.*

How does a husband spend his time when his wife goes to her mother's place to await the stork's visit?

*At home he stands in the window and takes interest in his neighbour's life. After work he visits cinemas or strolls aimlessly in parks with his eyes lighting up with every new sari crossing his horizon.*

Why are Muslims fond of perfumes?

*Quite a few of them use perfume in memory of their daily bath.*

Have you ever had any experience with the clerks and other smaller fry in government offices?

*I have been a small fry in a commercial firm once and I am quite at home with those whom you call clerks.*

**P. LAKSHMANA RAO (Masulipatam)**

I will give anything to be you for a day. Any objection?

*None. All that you need is brains. The rest is easy.*

Do you wish men to speak well of you?

*I am indifferent so long as I sell "filmindia".*

**MISS MITHU J. THADANI (Jodhpur)**

I do not know why the students generally stare at me?

*Send me your photograph and I'll tell you why.*

Can you hum, sing or whistle?

*And roar too!*

**C. TULSI DASS (Mysore)**

Recently Shrimati Jayashree visited Mysore and returned without even moving her lips up and down in front of the audience. Why?

*Mustn't the man with her give her a chance to speak? Jayashree speaks very sweetly but she seems to have been turned into a box-office doll to attract the crowds.*

**SHIVA BAHADUR (Lucknow)**

Does the heart also get old with age? If so, how do your answers sound young and vigorous although you are forty-five now?

*Isn't Jawaharlal a youthful leader at 60? Forty-five is still 15 years short of Jawahar's wonderful youth which dazzled even the Americans.*

**BISHAN PERSHAD (Delhi)**

Whenever I dream, I see Jesus and not Ram or Allah?

*You must be in love with a Christian girl.*

Is the popularity of a man judged by the number of persons attending his funeral?

*Not necessarily! Quite a few people these days make the funeral an excuse for a little walking exercise.*

Who are these two blokes: Kunwar Rajendra Singh of Agra and A. N. Narayana Rao of Mysore?

*Ask them yourself: Their addresses respectively are: 366 Civil Lines, Agra and Government Branch Press, Mysore.*

**AKASH KAUR (Delhi)**

Can you suggest Suraiya to take a little holiday? I have seen her in six pictures in one week!

*After that you need a holiday. Try the mental asylum at Yeravda, Poona.*

**H. NAGESHA RAO MANAY (Madras)**

When do you think a man will fall at the feet of his wife?

*A man won't, a mouse might.*

What is the youth of a beggar maid?

*A bribe to charity.*

**RAJA A. MOHAN (Bezwada)**

What do you call a person who doesn't tell the truth even to his wife?

*An apothecary who uses poison carefully.*

**MISS KHIMYA HINGORANI (Bombay)**

Who is worse: a Sindhi or a Banjara?

*Do you know the popular wisecrack: if you come across a Sindhi and a snake, kill the Sindhi first? Though I don't believe in this, there is nothing like that said about the Banjaras yet.*

**PREM BHATIA (Delhi)**

Why do some of the newspapers exhibit a mentality of abject flattery of the administrators of the day?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*Because of government advertisements. Provincial fuhrers withdraw government support to a paper when they are criticised.*

**G. V. BHARATA RAJARAO (Madanapalle)**

Where is Ram dhun?

*Gone with Gandhiji!*

**D. SRINIVASAN (Colombo)**

Marriages are said to be made in heaven. Isn't it funny?

*It is, the way they end in hell.*

If as you say you are not afraid of death, why did you run away from it to America?

*I don't believe in suicide.*

**A. PUSHPAVATI (Secunderabad Dn.)**

In what respect the Muslims in India are not free?

*They are not free to do the old devil dancing of rioting and stabbing. The rest of the freedoms they have.*

I am in love with solitude. So are you I hope?

*I bake my bread in solitude.*

**ARJAN D. BHARWANI (Ootacamund)**

Name the film actresses who have earned lakhs of rupees in the film industry?

*Suraiya, Nargis, Rehana, Munnawar Sultana, Naseem, Khurshid, Madhubala, Nur Jehan, Veena, Nigar Sultana, Meena, Mumtaz Shanti, Ragini and Suvarnalata—all Muslim girls.*

What are your views on a 'build more temples' campaign?

*I approve if near every temple an army battalion is stationed to protect it from some Mahmud of Ghazni. Our temples become the first casualities of invasion and there is no sense in wasting money and materials if we can't protect our temples from fanatic vandals.*

Do the ministers know anything about the subjects entrusted to them?

*At least one man is honest enough to admit his ignorance. Rafi Ahmed Kidwai!*

Are you in favour of abolishing provincial autonomy?

*There are germs of Balkanization in provincial autonomy and one day our freedom will have a tattered flag.*

What do you think of imposing a tax on hair-cutting and shaving?

*Do you want a nation of 320 million Sikhs?*

Will the Muslims vote for the Congress?

*I don't think so. In their fight for Pakistan, Muslims had become too hostile towards the Congress to be friendly so soon. They will only vote for dissension. People who once saw dreams of invading and ruling India can't sing the National Anthem so soon. And the Congress is our National Anthem.*

How to hunt out these Pak spies in India?

*Is hunting necessary?*

What are your views on Pandit Nehru's recent appeal to provinces on the issue of 'go slow policy' on racing and prohibition?

*Why bother about my views when the provinces don't care a damn for Pandit Nehru's views?*

Has the old game of 'divide and damn' ended?

*No. It has been nationalized.*

**M. N. JAFERY (Madras)**

What was the effect of the fight between the Jews and the Arabs in Palestine on our actor David?

*David is also fighting the film Arabs and persuading them to squeeze out a little more for the income-tax.*

What is the difference between a concubine and a prostitute?

*One is a private tap, the other is a public fountain.*

**Dr. P. N. BINDU (Gangavati)**

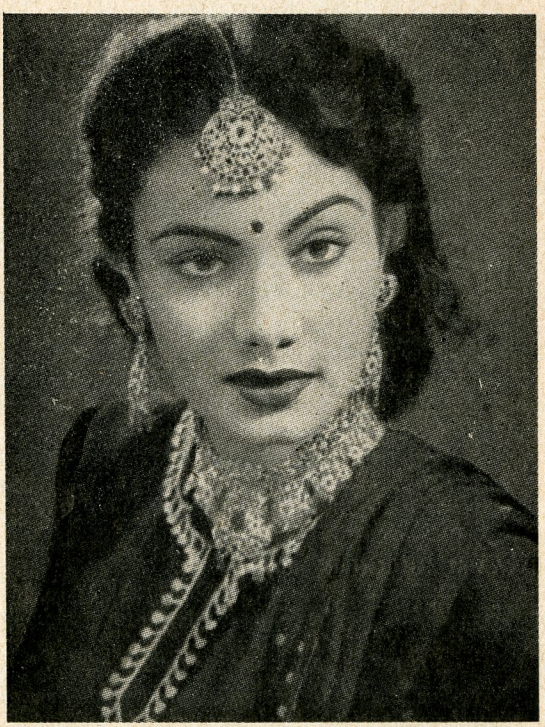
Can you tell me of any instance where the married life of a star has been a success?

*This needs long search and research. I can't give you an instance offhand.*

**MISS GANGU KUSHALPA (Mercara)**

Shall I call you the embodiment of wit?

*You can call me what you like so long as you buy a copy every month. Brother journalists of mine call me worse names every day to get some value for the price of their copies.*



**Nimmi has nice expressive eyes which she uses very effectively in "Jalte Deep", a social story of Nihal Film Corporation.**

**Two fine artistes—Munnawar Sultana and Motilal—lead the domestic romance in "Sartaj", a social theme of Omar Khayyam Films.**

Please will you become my pen friend?

*If you believe in one way traffic I have no objection. I may write to you once a year, perhaps.*

**VENKATESHWAR SAHAI (Gorakhpur)**

Kamini Kaushal and Sulochana Chatterjee both have captivated me. But I want to stick to one.

*Alright, stick to Sulochana. She is not married at least.*

**MISS MOHINI N. HAZARI (Bombay)**

What does a Gandhi cap signify today?

*Anyone from a minister to a murderer.*

**K. S. SANKARA NARAYANAN (New Delhi)**

How will the American films look like if our censors insist on removing kissing scenes from them?

*They will look like pigeon holes without the pigeons.*

What is the reason for employing only beautiful girls at the Air India booking office at Bombay?

*They had smart girls once but not now, with the result that there is a drop in traffic.*

At what age should a child be allowed to visit a cinema house?

*In India they carry them like leeches all over the country.*

**MISS GAITRI KALSI (New Delhi)**

Has Leela Chitnis left the screen at last?

*Perish the thought. People quit the screen when they quit the world.*

Why do we fail to realize the value of a person when he is alive and rush to worship him as soon as he dies?

*Dead men are easier to worship because they don't get a swollen head and disillusion their devotees.*

Where is Shah Nawaz? I think he was a refined actor. What do you say?

*Where do you expect an honest man with that name to be? Let us wish he makes another fortune in Pakistan.*

**MISS VINODINI CHAUDHARY (Bombay)**

Was Adam a gentleman?

*His generosity has overcrowded the world.*

Is freedom intoxicating?

*Yes, the people are reeling under it with low blood-pressure while the politicians are dizzy with high blood-pressure.*

**GUNVANT DESAI (Navsari)**

Do cinegoers in U. S. A., England and the Continent quarrel with one another in the auditorium as Indians do?

*No. When non-violent Indian legislators wrestle with each other why blame the filmgoers?*

**NIREN BOROOAH (Gauhati)**

Can you draw up a balance sheet of the loss and gain of Pandit Nehru's American tour?

*It was a grand holiday which our overworked Prime Minister needed very badly. The rest is, as usual, a wheat and manganese affair.*

**R. M. DHARESHWAR (Jog)**

What happens when two newly married couples meet?

*The men check up on their misfortunes while the women compare their prizes.*

Who leads the most comfortable life in Bombay?

*Our ministers. They have no worries of food, clothes, housing, transportation and taxation.*

**R. K. MUKKER (New Delhi)**

What keeps the East Punjab Ministry changing?

*Different beards, different ministries! In East Punjab they hang the ministry by the beard.*

Don't you think that Americans are real diplomats the way they accorded a flattering reception to Pandit Nehru?

*I think they overdid it and overdoing is not diplomacy. Even Pandit Nehru who likes flattery must have seen through it.*

**G. BHASKER RAO (Hyderabad Dn.)**

Why was Dilip Kumar not invited on Kamini Kaushal's birthday?

*Dilip is a wedding cake guest. He believes in an adult approach to life and thinks birthday cakes to be childish candies.*

**MISS U. PAI (Bombay)**

We have had an explosion, an air-crash, the Ramdas tragedy, a cyclone and torrential rains. Which will be our next misfortune, Mr. Patel?

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**Om Prakash & G. Jagirdar.**

*Supporting Cast*— **SULTAN MAZHAR, MADAN PURI, SATYAPAUL-BHATIA, FAZI Etc.**

IN

# BIRHA-KI-RAAT

*Directed by:*
**G. JAGIRDAR**

*Produced by:*
**J. N. SHARMA**

*Story, Screen-play & Dialogue:*
**INDER RAJ**

*Music:*
**HUSANLAL BHAGATRAM**

*Production Manager:*
**Bhanoo Shelat**

*Songs:*
**Sarsar Selani**

*Bengal:* **MEHTA PICTURES, Calcutta.**
*C. P. C. I.:* **MADHUSUDAN PICTURES, Bombay 4.**
*South:* **NEW INDIA FILM CORPORATION, Bangalore.**

*Delhi, U. P. & Bombay Circuit:* **RAJSHREE PICTURES LTD., Delhi.**
*East Punjab:* **RATTAN FILM DISTRIBUTORS, Jullunder.**
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*For Other Territories Contact :—* **NOBLE ART PRODUCTIONS,** Famous Cine Laboratories & Studios Ltd., Haines Road, Mahalaxmi, BOMBAY.

*The elections.*

What is the purpose of dedicating books to dogs?

*Dogs don't bite the hand that feeds them.*

What is the expression of gratitude?

*The inner realization of the good that is done. Gratitude must have long age.*

How would you describe Suraiya's profile?

*In profile her nose seems to have wrenched up her face and chin.*

**CHAMAN SINGH (Meerut)**

What is it that we enjoy in classical music?

*Usually our ignorance of what is being sung.*

Why are the tonga-drivers more fond of Suraiya?

*Then, do you expect her to be chased by quill-drivers?*

**RAJENDRA MITHAL (Meerut)**

Meena and Yashodhara Katju are getting fatter and fatter day by day. What do they eat?

*Success.*

**G. B. GOVEKAR (Bombay)**

Don't you think that it is sheer waste of public money if ministers sell their cars and purchase new ones every two years?

*But the government is making money by selling their old cars. In fact I am thinking of asking the government to sell my old car and share the profits with me fifty-fifty. We would soon have an Utopia if the government could act as profitably in their other schemes.*

**K. I. KAREEM (Ernakulam)**

If I come to Bombay where can I easily see Mr. Mehboob?

*Write to him and take an appointment. Here is his address: Mehboob Khan, 1st floor, Shalimar, Marine Drive, Bombay.*

**DWARKA NATH BITHAR (Delhi)**

What is a Congressman without a Gandhi cap?

*Not an eyesore.*

**R. B. MISHRA (Raigarh)**

What has your mirror been telling you these days?

*It is fast gathering on it the mist of memories which the dead leave behind.*

**S. C. VIDYARTHI (Delhi)**

A conscientious married man is loved madly by a young girl who threatens to commit suicide if the man does not respond to her love. What should he do?

*Buy her some opium. His conscience demands nothing less.*

**G. B. R. PAHWA (Poona)**

Pakistan is grabbing evacuee property without qualms. What should India do?

*We should send them a letter of thanks and offer a little more from this side. That will be a Christian gesture.*

Some of our legislators seem to be mugs!

*"Some?" and "seem to be"? Most of them are.*

Crawling people are most dangerous?

*But somnambulists are worse. They often cross the frontiers of decency and hospitality in travelling from one room to another.*

**Md. HABIBULLAH (Guntur)**

Please give me Nigar Sultana's address.

*Mamajiwalla Cottage, Mahim Bazaar Road, Mahim, Bombay.*

**V. A. ABRAHAM (Bombay)**

What main difference did you note between a home in America and one in India?

*In India, women cook, serve, wash and clean while men relax at home. In America, women cook and talk, serve and talk, wash and talk and clean and talk while men do most of the cooking, washing, serving and cleaning. The word "servant" is unknown in America.*

**KHARAK SINGH (Kuala Lumpur)**

When we know full well that little babies look like nothing more than little pink monkeys, why do they have to be described as the very images of their fathers?

*To emphasize their mothers' virtue.*

**R. K. BHATNAGAR (Delhi)**

Can you enjoy a Punjabi joke?

*Some of them are too crude and obvious and when you don't laugh the Punjabis lose their temper. That changes the complexion of a joke.*

**K. R. RAJAN (Bombay)**

Why are many Anglo-Indians migrating to England and Australia?

*They are probably answering the call of the blood they are supposed to have.*

In what art and craft do Indians excel other nations?

*In the art of starving and the craft of multiplying.*

**S. CHAKRABARTY (Ajmer)**

Are you sympathetic to an ass?

*Never give sympathy to one who doesn't want it.*

Have you read political science?

*It is rationed out to me daily in the shape of rice, wheat, sugar etc. It is better to chew it than merely read it.*

**S. RAMAN (Bombay)**

What is an air hostess?

*A woman who flies ten thousand feet high to land in a two-feet low bed.*

**R. NATARAJAN (Bangalore)**

Which is better: committing suicide or marrying an actress?

*Committing suicide is a crime, marrying an actress is suicide.*

**B. JACOBS (Bombay)**

How did the American pin-up girls react to your intellectual glamour?

UNITED TECHNICIAN'S NANDLAL JASVANTLAL (PRODUCTION
SANAM
Starring: SURAIYA
DEV ANAND
GOPE
K. N. SINGH
SONGS
QAMAR JALALABADI
MUSIC
HUSNALAL BHAGATRAM
CINEMATOGRAPHY
JAL MISTRY

*They have become subscribers of "filmindia" and contribute to our dollar dole.*

**M. P. BHASKAR (Cuddapah)**

What is happening to Chiang Kai Shek?

*Nothing is happening to him now. All has happened.*

**V. K. FAZLUR RAHMAN (Bangalore)**

What will be the fate of Kashmir; Pakistan or Hindustan?

*A sandwich at the U. N. O. tea table.*

**RAMESH L. NAIK (Surat)**

Who is the greater of the two: Shakespeare or Shaw?

*Shakespeare.*

**MAHENDRA KUMAR JAIN (Delhi)**

Sushila Rani is your Home Minister and Bombay's Home Minister is Morarji. Who keeps you in better control: Rani or Morarji?

*Morarjibhai scores better because I can't bluff him. Not that I don't try.*

What is flirting?

*It is a sales talk for sex.*

Should women be appointed to administrative posts?

*Yes, if they are provided with a male twin post for constant consultations. Women never know whether they are doing things rightly or wrongly till men tell them.*

**Nitin Bose, one of our most sensitive artistes, is back again at the megaphone. He is now directing "Bahana", a social story featuring Nargis, who seems to be already pleased with her assignment.**

Your slogan, "Only witty Romeos win beautiful Juliets, read 'Grey Dust' ", inspires one to be witty but how to know that the modern Romeo has actually won a modern Juliet? Please advise.

*Read the book for guidance.*

**N. SAMSUNDER (Madras)**

Can the head of a secular state open temples and mutts?

*Yes, if he opens mosques and churches also.*

**IRFAN AHMED (Lucknow)**

How far does vocabulary help a lover?

*Words help to talk down the talkative ones and to talk the silent ones into consent. Words can be used as Atom Bombs in life, love and war.*

**S. RALLA SINGH (Ludhiana)**

My neighbour switches on his radio at the highest pitch at night and disturbs my studies. All my requests have failed. What should I do?

*Take a harmonium and start singing loudly. Counter noise will bring him to terms within a week.*

**PURAN SINGH (Ranchi)**

Do you think there is any difference between Allah and Ishwar?

*There was none before. But these days perhaps Allah wears a Fez and Ishwar has donned a Gandhi cap.*

Do you ever tell a lie? Please speak the truth.

*Of course, I lie when truth is likely to hurt. Who doesn't lie?*

**PRAN NATH CHHIBER (New Delhi)**

Why was Hollywood dropped from the American tour of Pandit Nehru?

*Panditji has seen plenty of Hollywood sausages in India. When the product didn't taste well why should he worry about the factories?*

What is devaluation?

*It is revaluation of an already devaluated coin.*

**VISHWA NATH KAPOOR (Kanpur)**

What is the harm if a girl rides on a gent's cycle?

*Riding horses and cycles is often a rupturable risk to a maiden.*

**VIDYADHAR P. NAGARKAR (Bombay)**

What do you think when you see a lost child crying on the street?

*I don't think, I act. I take the child to the nearest police station and insist on the policeman doing the needful.*

Is the film world round?

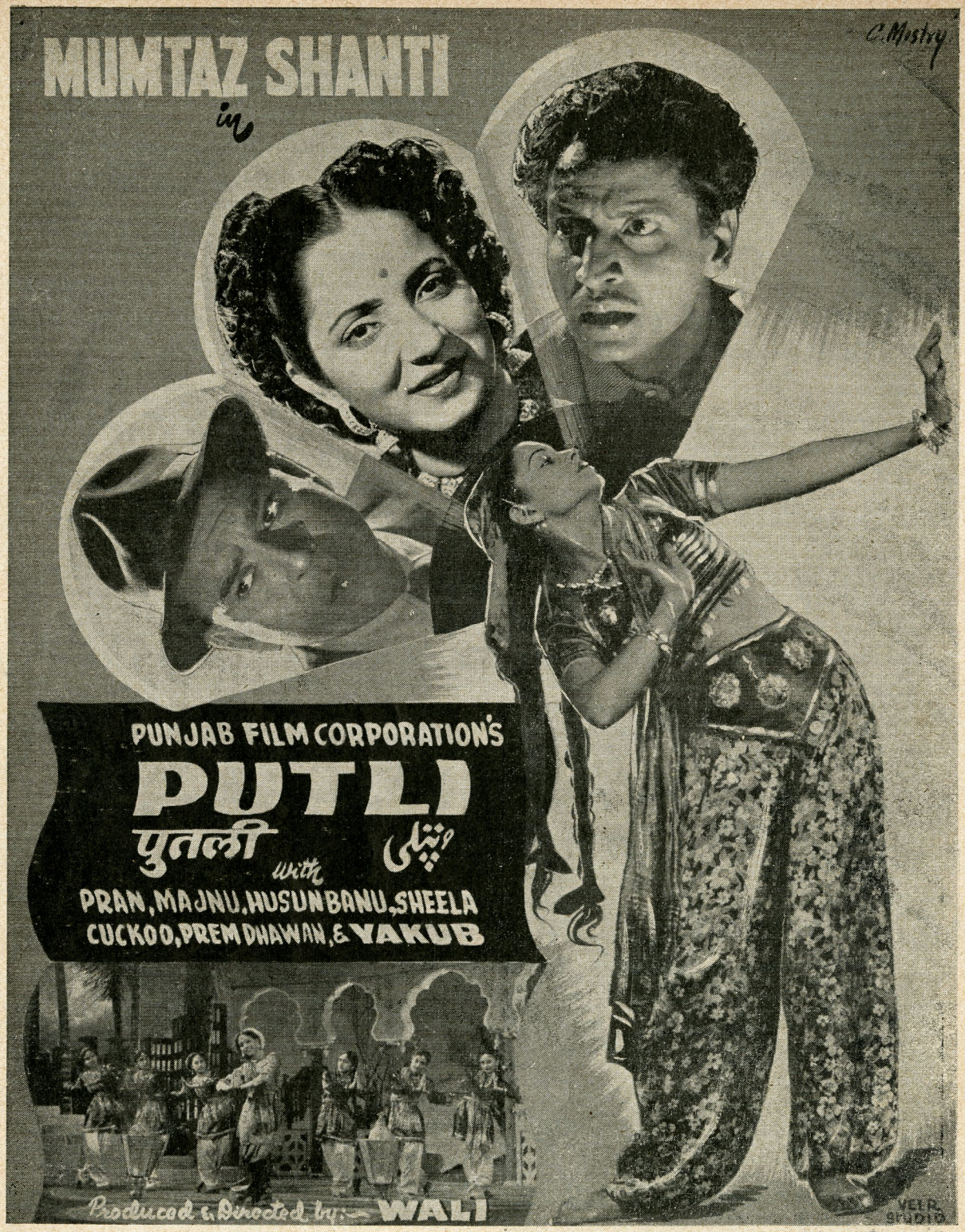
*It is a vicious circle.*

What is the best medicine to reduce weight?

*Food. Take it in medicinal doses.*

What is sense of humour?

*The virtue that induces you to buy "filmindia" every month.*

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Is it not good to spend money on women?

*On good women.*

Do you raise your eyebrows when you see a beautiful woman?

*I don't raise them these days. They go up automatically. It has become a conditioned reflex with me.*

What do you think of Rehman?

*His face doesn't provoke thought.*

**T. JHUNJHUNWALA (Kanpur)**

Have you ever been embraced?

*Yes! By Producer Abdul Rashid Kardar, every time he meets me.*

Where is Russia nowadays?

*On both sides—the East and West of India.*

Does kissing need practice?

*Yes, if you don't wish to smudge the lipstick and irritate the woman.*

**OMESH CHANDRA (Delhi)**

Define age?

*Time without teeth rolling towards the grave.*

**H. K. LALWANI (New Delhi)**

I would like to get dreams daily during the night, What shall I do?

*Eat two hard boiled eggs before retiring and watch the dreams hatching.*

**GURBAX SINGH (Kasauli)**

Do you know what people think of you?

*I read their thoughts—said and unsaid—in over 400 film periodicals.*

Which province beats the rest in corruption and nepotism?

*It seems to be a dead-heat between Bihar and East Punjab.*

**N. VENKATESAN (Negapatam)**

It is reported that filmstar Suraiya gets an income of Rs. 50,000/- a month whereas the salary of Rajaji, the Governor General of India is only Rs. 5,500/- per month. Does this mean that Suraiya has more talent than Rajaji?

*Suraiya can sing and dance and make faces. Rajaji can only make speeches. Speeches have no box-office value these days. Suraiya wouldn't earn that much if the income-tax people could succeed in convincing her that it is not worth working so hard.*

Why is it you do not ask for postage to return your readers' contributions?

*No postage is required for the waste paper basket.*

**K. SUBRAYAN (Madras)**

Who is this Rummy Sood of Kamini Kaushal fame?

*Just her husband!*

While food is scarce, why is our Government borrowing money for improving railways etc.?

*How do you expect the food to be carried to your mouth?*

**M. S. RAMA RAO (Guntur)**

Is there any actress who carries an umbrella to the studios?

*They use producers for their rainy days.*

**L. B. SINGH (Kanpur)**

Will the Congress digest R. S. S.?

*R. S. S. is the larger python these days.*

**A. V. NARASIMHAN (Hyderabad Dn.)**

What shall I do when my wife goes on quoting you ad infinitum?

*Thank her! You get a second edition of "filmindia" without paying for it.*

**K. KAMALAKAR (Bombay)**

Won't you fall in love again?

*I'll if I see some one worth the risk.*

Which do you prefer the single or the double bed? Why?

*I like two single beds in a room with a couple of feet between them. It is purely a hygienic weakness.*

**RATNA CHAUDHARY (Bombay)**

Has Pandit Indra gone into wilderness?

*He has gone to Madras, the land of Hanuman.*

What makes Pandit Nehru lose his temper?

*S. K. Patil within a hundred yards.*

**MISS R. JOSHI (Bombay)**

Why does Raj Kapoor bring Nargis in every picture directed by him?

*Raj thinks Nargis to be the only intelligent artiste in the industry—one who knows what Raj wants and gives it willingly.*

**N. K. BHATIA (Mathura)**

Mr. Patel, don't you think Rs. 10/- is too much for a book of 250 pages of "Grey Dust"?

*You should buy the Times of India Year Book. They sell 1500 pages for Rs. 10/-. Better still would be a telephone directory— 500 pages for nothing.*

**MISS KUNDA SARANG (Bombay)**

How long should man work?

*Work is the very breath of man's life and as such it is a breath to breath covenant.*

Do you like a silent woman?

*A silent woman is a wise woman, a dumb one is a sick person.*

Does the devil rule the woman?

*The devil is not so sex-conscious as to specialize only in women.*

**BALBIR SHARAN MEHROTRA (Kanpur)**

Why is Shyam working in so many pictures?

*Shortage of boys with talent and good features.*

**L. L. DE SOUSA (Bombay)**

Falling necklines are causing much alarm. What will happen in the near future?

*We shall have to spot a girl by counting her moles.*

Does a beggar feel embittered seeing luxury around?

*A beggar who feels bitter will be a capitalist in a year. Most of our capitalists have been ambitious beggars once.*

In what way has devaluation affected a girl's purse?

*Her complexion has become rare and expensive. It will be a good idea to get at least her lips tatooed.*

**SHANKAR N. DAFEDAR (Belgaum)**

I have brains to sell. Could you help me find a market?

*I have my own surplus to sell and the market is shrinking fast.*

Who rules India at present?

*Her misfortune.*

**MISS SULOCHANA CHAUDHARY (Bombay)**

How far can a film romance go?

*It can set fire to a home. After that what else is left to burn?*

What is stature to a short man?

*A new character.*

Is Dilip Kumar going to Pakistan?

*No. He is risking it in India. The going is good here.*

**K. VASUDEV PAI (Mangalore)**

Is Suraiya a genius?

*That is what Income-tax Officer Jadhav thinks of her.*

**S. SHEIKH MOIDEEN (Wadakanchery)**

Nowadays you and Ahmed Abbas don't seem to be on good terms. Why?

*Where did you get that fairy tale? Abbas always comes to my rescue whenever I am ill. I don't trust others.*

**K. S. HARIDASA BHAT (Udipi)**

Do you have a philosophy of your own?

*The day's work is my entire philosophy. It contains both, the experience of yesterday and the expectation of tomorrow.*

**N. RAJAGOPAL (Mysore)**

Will a man become a good citizen if he becomes a voter?

*Voting makes him a good citizen, correct voting makes him an ideal one.*

Say something about your friends?

*They don't exist.*

How can a child enjoy "filmindia"?

*He can see the star photos and wonder why his Mummy, the heroine of his little world, is not starring in the films.*

**MARRIS NELSON (Agra)**

What happens when you sing?

**That is one more angle of Geeta Bali which Director Kedar Sharma exploits in "Bawre Nain", a social story of Ambitious Pictures.**

*My dog starts howling. Being a dog lover by nature, I stop my cultural exhibition immediately.*

How many times were you garlanded in your life?

*Quite a number of times but always by people who never intended to.*

**I. N. HAZARI (Bombay)**

What do you find on a moonlit night at Apollo Bunder?

*Pimps, pickpockets, masseurs and Moplah coconut-sellers.*

**M. V. RAMANA RAO (Jeypore)**

I am a Brahmin desirous of marrying a Harijan girl. How do you like this?

*Excellent! She won't smell of the usual Brahmin tyranny and conventions and will provide you a bed without traditional inhibitions.*

**TARA KUMAR NEOGI (Benares)**

Is it a fact that you carry a photo of your wife in your purse?

*It is the other way about. According to her I am the man in 400 millions. Hindu wives have not improved yet.*

**B. SHREERAME (Calcutta)**

When I see Suraiya on the screen, I forget myself. What will happen if I see her face to face?

*You will jump into the sea. Many producers are doing it these days.*

**S. N. KAUL (Jaipur)**

What is virtue for the heroines of our filmland?

*A make-up which fades by evening.*

**MISS K. SRIVASTAVA (Allahabad)**

Why Lord Krishna used to steal butter and not milk?

*The butter was salted with the sweat of the Gopis (milkmaids). Krishna was not only a gallant but a gourmet too.*

**MISS STELLA DORAISWAMI (Tanjore)**

Minister Gadgil said the other day, "A gathering of one million people to hear Pandit Nehru is a sure index of Congress popularity." Is he correct?

*No! Pandit Nehru is the world's biggest crowd collector. People love to see him as their last hope of service and sincerity and not because he is a Congressman.*

What do you think of the decision of the Madras Government to award Rs. 500/- as a prize for the best film every year?

*A dozen bottles of Scotch whiskey would be a greater inspiration to the film producers.*

**MAHENDRA KISHORE (Sahranpur)**

What is your idea about Pushpa Hans?

*I have no ideas about Pushpa. She is a married lady with her husband in the Army and a nice little daughter.*

Why do prostitutes smoke?

*Even club women do. Cigarettes don't need social status.*

**H. S. AHLUWALIA (New Delhi)**

What is man's fatigue?

*A woman's triumph.*

**BRIJ MOHAN SINGH (Indore)**

If stolen kisses are sweet, which kisses can be bitter?

*The undelivered. Kisses have to be addressed with love to reach their destination.*

**DEWAN G. KHUSHALANI (Kalyan)**

What is the name of that charming Sindhi fellow who works in your office?

*That "fellow" is a young woman who prefers to remain anonymous.*

**SHEWAK L. BUDHRANI (Simla)**

What is Bombay famous for?

*Morarji Desai.*

**RAMESH CHANDRA PANDE (Meerut)**

What is the difference between "Panghat" and "Marghat"?

*'Marghat' is the 'panghat' of the dead, the last oasis before flesh turns into dust.*

**S. P. VASUDEV RAO (Bangalore)**

How does a philosopher earn his living?

*By meditating on the misfortunes of others.*

**VICTOR JOSEPH (Madras)**

Oh editor, you must be having a swell time with all the gals in the studios. I wish I could be in your boots!

*In my boots there is an ulcer that stops me from going out. The last time I was in a film studio was in September 1946.*

Can you tell the object of film production in India?

*It has no object, it is merely a subject for making some easy money.*

**MISS KUMARI (Visakhapatnam)**

What is closest to a woman's heart?

*The desire for her dream hero and the fear that he will never turn up. He never does. A woman always goes to bed with a compromise.*

**P. K. PILLAI (Lucknow)**

Don't you think the Information Films of the Government of India are doing fine work?

*I don't think so. Their newsreels have improved technically but they are not liked because all the news is centred round our leaders and their talks and travels. The last straw that breaks our back is when the Information Minister Diwakar also arrogates his footage of publicity. It is bad manners that one should use his own department for personal publicity. With such unpopular heroes you can't make newsreels popular. Our leaders don't make news any more except perhaps Pandit Nehru and Sardar Patel.*

*The only good film they produced so far was "The Ladakh Diary". It had news and novelty. The documentary section has been a complete failure. The latest stupidities have been: "Planned Parenthood", "Blossoms Revived", "War on Waste", "New Pastures" etc.*

**Mrs. DINBAI B. THANAWALLA (Secunderabad Dn.)**

How to wake a man from lethargy?

*In a tropical country you have to shout, abuse and kick; in cold countries a little hunger does the trick.*

**PRABHA (Bangalore)**

Is Nehru fitted to be the mediator in the cold war between the East and the West?

*The present cold war is a conflict between two different ideologies in which mediators can't be useful. Filling the empty stomachs temporarily won't end this war, it will only prolong it.*

Is it necessary that the Government should restrict the length of films?

*Hasn't our life enough pain and suffering without the agonising boredom of unrestricted Indian films?*

**J. P. BAGCHI (Agra)**

A friend of mine who regularly goes through borrowed copies of "filmindia" considers you a god and proposes to set up a temple containing your idol. Will you approve of this?

*You bet, I will, if this 'temple' can be turned into a shop for selling copies of "filmindia". The usual incense and flowers don't appeal to me.*

**T. A. RAMANATHAN (Poona)**

What is a gramophone?

Kuldip Sehgal
PRESENTS
GEETA BALI ★ REHMAN
RAM SINGH ★ RAJAN HAKSAR
& SHASHI KALA
IN
JAL TARANG
जलतरंग
جل ترنگ
Direction --- RAJENDRA SHARMA
Produced By --- LEKH RAJ BHAKRI
Music ------- HUSANLAL BHAGATRAM
Dialogues --- PT. SUDARSHAN
V. P. Barkar
World Rights :: WITH M/S ALL INDIA FILM CORPORATION
TARDEO, BOMBAY.7
A KULDIP PICTURES LTD. PRODUCTION

**Ramola, sly and naughty, will be seen once more on the screen in "Stage", a social story produced by Jeevan Pictures.**

*The only musical instrument V. Shantaram can play.*

What's a theatre?

*In India it is a place where you catch an infection and go home and die.*

What is a cow to a Muslim?

*A kabob on four legs.*

Why don't producers use "filmindia" in scenes where the hero needs a magazine?

*They are frightened of their pictures being popular.*

What powers have our great Nehru and Patel to attract such large crowds?

*Selfless service and sincerity.*

**RAI SINGH (Simla)**

What are 'dry days'?

*Days when you drink at home with friends. These are days for saving tips and petrol.*

**D. JESURAN (Trichinopoly)**

What is independence for a critic?

*The soul and character of his criticism.*

**BOBBY FERNANDEZ (Bombay)**

Why do lawyers wear black?

*They probably mourn for the prospective bankruptcy of their clients.*

You are aware that recently our Prime Minister Pandit Nehru very bravely said in America: "Where freedom is menaced or justice threatened or where aggression takes place, we cannot be and shall not be neutral". Does "where" stand merely for England and America or does it refer to other nations? Why are we neutral in case of China, Malaya and Indonesia?

*We are not neutral. Don't we do a lot of talking about the three countries you mention? As a non-violent nation committed to Gandhian ideals, that is all the aggression we are permitted.*

**KAN N. BHAG (Grimsby, England)**

How about you having a short holiday in England with me if I pay your passage fare and all other expenses?

*I would like to bring my wife too and we both like to fly. When are you remitting the money?*

Why don't the Indian cinemas fix ash trays on the back of their chairs?

*In a couple of our city theatres we did have ash trays fixed but the Bhendi Bazaar gentry removed them to the Chor Bazaar.*

What language do you speak at home? I mean is there any separate language for Banjaras?

*Banjaras have a language of their own—an awful mixture of Marwari and Gujarati—but I speak English as no one else in the house except me knows the Banjari language.*

**T. S. RAMA RAO (Madras)**

Who is a politician?

*A man poisoned with the self-righteous belief that he knows a better way of running the world.*

**KUMARI P. M. BAILEY (Meerut)**

Boral's bad music is better than Naushad's best music. Why?

*Boral's music is Indian, Naushad's is hybrid.*

**JAYWANT KUMAR G. PATEL (Bhavnagar)**

I think it is now time for you to do something. Why not take to farming?

*What else am I doing—sowing words and reaping abuse?*

**SARDAR BAHADUR MATHUR (New Delhi)**

Why doesn't Suraiya marry?

*But how can she get rid of mummy and granny?*

**GOPAL PRAKASH (Dumka)**

What will be your role in the coming elections?

*Just a voter for Congress. I am sure I shall have to vote for the wrong man.*

**S. R. SINGH (Kanpur)**

Why don't you keep a beard?

*I am busy watching the growth and career of Guruji Golwalkar's beard.*

Why do the editors of all other film magazines have the same opinion about you?

*Isn't it a marvellous unanimity of judgment? The reason is that I sell more copies than all of them combined.*

**M. VASUDEVAN NAIR (Puthiyara)**

How did David become prematurely bald?

*David is a Jew and the Jews are never premature.*

Between the Congressman, the Socialist and the Communist, who is more detestable?

*The Socialist. He is the pendulum of politics.*

**MISS VIJAYALAKSHMI (Tellicherry)**

I think, Mr. Patel, that you are a happy-go-lucky man?

*I am not, my dear. I am a hard-working chap in right earnest. The only risk I take is optimism.*

**A. C. B. NAMBIAR (New Delhi)**

They say, the South for brain and the North for brawn! Taking this for granted, which is the brawn-brain blending area in India?

*Maharashtra! It is a province where the first pages of new history have been written through centuries.*

Please suggest the best literature on dreams!

*Read your own imagination. It takes the best hues of your dreams and mixes them with the deep dyes of life and gives you a more colourful interpretation than books.*

**V M. BALACHANDRAN (Quilandi)**

What was your reaction when you first noted that you were growing bald?

*I took up a photo of Pandit Nehru and realized that I was at last on the way to greatness.*

Pandit Nehru declared that he is not afraid of America's Atom Bomb. What else is he afraid of?

*Why should any one be afraid of the Atom Bomb? Does the Atom Bomb kill twice? Death is an event of a split second and does not need the help of the Atom Bomb.*

**LILY JOSEPH (Madras)**

Supposing the parents do not see eye to eye with their daughter in the selection of a husband for her, but force her to marry a man of their choice, how is the girl to convince the parents that they are in the wrong?

*The average parent is always too old to learn. Try Gandhiji's prescription: satyagraha.*

My friend speaks many languages. I cannot guess which exactly is his mother tongue. Will you please suggest a way whereby I can find out my friend's mother tongue?

*When he sleeps in the night, drop a little hot oil into his ear. He will scream in his mother tongue. In pain people remember their mother's milk.*

**HASHU T. MANSUKHANI (Lucknow)**

How is it that a person lucky at cards is unlucky at love?

*Luck in love means losing money. Card players are usually mean and lovers must be generous to be lucky.*

**D. S. GANAPATI (Bangalore)**

Would you change places with Minister Morarji?

*No. His salary is not an attraction to me. I can't live his austere life and maintain a large family on garlands.*

What is the secret of the continuous sway of the Western dress even after the British have left?

*The Western dress is easy to wear and comfortable after wearing. You don't have to spurt up your blood pressure to wear the trousers as in the case of our chooridar pyjamas.*

**MATILDA HAVEN (Bombay)**

Why does a girl close her eyes whilst kissing?

*During kissing the male face comes too near to look handsome any more and women like to retain their hundred-yard distant images of men.*

**G. A. SAMAD (Madras)**

Have you a temper?

*One that gives me stomach ulcers.*

**P. DUGGAL (Ludhiana)**

"Jaya Prakash Narayan will be India's future Prime Minister", was a news item in a certain paper. What have you to say?

*It is O. K. with me but J. P. should take a short cut.*

**A. S. NAIDU (Secunderabad Dn.)**

In which journal can we get the correct reviews of pictures?

*"Filmindia".*

**S. NARASIMHAN (Bangalore)**

What is virginity to a film actress?

*A forgotten virtue.*

**BANWARI L. BHARTI (Allahabad)**

What sort of a married life do you lead?

*A very quiet, happy and uneventful married life. We don't even have a quarrel because no one encourages me when I want to start one.*

How can I see you?

*Send me ten rupees by M. O. and I shall send you an autographed photo.*

**MANU G. BHAGAT (Bombay)**

What is the history of a kiss?

*It is a short story of lips—joyful, bashful, sinful, shameful, or harmful to suit its main theme.*

**MISS A. PHILOMENA (Madras)**

Are you for prohibition or against it?

*I am against it, though I don't drink.*

**Kanhaiyalal, a superb artiste, comes to the screen again in "Afsar", produced by Nav Ketan.**

**Mrs. BADAR FAROOQUI (Secunderabad Dn.)**

Who comments on the photographs published in "filmindia"?

*I do. Don't you like them?*

Describe a honeymoon. Did you enjoy one?

*One?*

What will happen if some of our top-ranking politicians fall in love with and marry actresses?

*Racing, drinking and gambling will be our national virtues and politics would be punctuated by singing and dancing.*

**MISS SHARDA (Mysore)**

Can you guess the amount of abuse you get from the people whom you criticize monthly?

*When the quantity falls short, I abuse myself and make up the monthly quota.*

**SYLVESTER PEREIRA (Marol, Andheri)**

Where did you learn to give such witty answers?

*Master Misquitta of your village, with his snuff box, cane and hard hitting first taught me to bluff in the St. Xaviers. His son Dominic did the same to avoid a beating. From bluff to wit is not a far cry.*

**SUNIL KUMAR GUPTA (Calcutta)**

What does a mad man think?

*He wonders whether the people around him are idiots but he doesn't know that he is right.*

Will peace ever be established on earth again?

*The earth never had peace since the globe cooled and the bipeds started their devil dance. For peace you must go to heaven.*

**J. L. KHOLBHETERIA (Calcutta)**

Are you easily influenced by what other people think or say of you?

*Had I been susceptible to this, I would have become a perfect hypocrite by now. Hypocrisy is the easiest way to become popular in this world.*

**25 PRIZES EVERY MONTH**

In response to the demand of numerous readers, Filmindia Publications Ltd., have decided to give copies of Editor Patel's book "Grey Dust" as prizes for questions which are considered interesting or elicit interesting replies in "Editor's Mail".

The prize scheme has therefore been revised as follows:

1st Prize: Rs. 90/- and one copy of "Grey Dust"; 2nd Prize: Rs. 70/- and a copy; 3rd Prize: Rs. 40/- and a copy; 4th Prize: Rs. 30/- and a copy; 5th Prize: Rs. 20/- and a copy and 20 Consolation Prizes of one copy of "Grey Dust" each.

A reader can ask as many questions as he likes. Questions should be neatly written or typed if possible. Unless the letters are signed, they won't be considered.

In awarding prizes the Editor's decision shall be final and absolutely binding and no correspondence will be entertained.

The names of the prize-winners will be announced in "filmindia" every month and the prize money will be remitted by money order while the copies of "Grey Dust" will be sent by registered post.

**PRIZE WINNERS FOR JANUARY 1950**

1st Prize to L. L. De Sousa (Bombay); 2nd Prize to V. A. Abraham (Bombay); 3rd Prize to H. G. Bhandari (Gurdaspur); 4th Prize to Ashabhai Patel (Seremban, Malaya); 5th Prize to Vidyadhar P. Nagarkar (Bombay) and 20 consolation prizes to the following:—S. N. Krishnaswamy Rao (Bombay); Jagdish Narain Tiwari (Lucknow); K. P. Naidu (Kakinada); M. S. Rama Rao (Guntur); Miss Uma Khanna (Kanpur); A. C. Moorjaney (Poona); Dolatrai Manibhai Desai (Bulsar); Tirlochan (New Delhi); M. N. Jafery (Madras); G. Bhasker Rao (Hyderabad Dn); Mahendra Kumar Jain (Delhi); B. Shreerame (Calcutta); S. N. Kaul (Jaipur); Mahendra Kishore (Saharanpur); Kan N. Bhag (Grimsby, England); Lily Joseph (Madras); R. Sowrirajalu (Negapatam) and H. S. Ahluwalia (New Delhi). Money Orders and copies are being sent to all the prize winners.

# Remember !!!

*The New Year 1950 starts from to-day*

## NIHAL FILM CORPORATION

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*with it they offer thier best humble presentation*

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**R. VASHDEV**

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## FILM INDIA PICTURES,

**Chandni Chowk, DELHI.**

*NIMMI—*

*Nimmi, a newcomer to the screen, is fast racing towards stardom. Here she is, leading the cast, in "Jalte Deep", a social story produced by R. Vashdev and directed by Deepak Asha for Nihal Film Corporation.*

A

M & T FILMS LIMITED

PICTURE

*Written & Directed by*

WAJAHAT MIRZA

*Music*

KHURSHID ANWAR

*Photography*

L. N. VARMA

*Sound*

B. N. SHARMA

*Lyricist & Producer*

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★ GEETABALI ★ YAKUB ★ NAWAB

★ KANHAIYALAL ★ BALAM ★ SHYAMA

& DURGA KHOTE

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*KISHORE SAHU—*

*The man who takes the headlines these days is Acharya Kishore Sahu, India's leading producer and ace director. Acharya Sahu is an excellent artiste in addition and incomparable in his versatility of portrayals. Once again he gives a sparkling performance in "Rim Jhim", a rib-tickling comedy, produced by Hindustan Chitra.*

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# NAZRANA

*Starring*

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SAWANT * LAXMAN
&
SHASHIKALA

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JAGDISH PANT

*Music*
C. RAMACHANDRA

*Story—Songs—Dialogue*
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Production-in-Charge
Capt. M. MAZUMDAR

*Produced by*: Lt.-Col. DRONA SHUMSHERE JUNG—BAHADUR RANA

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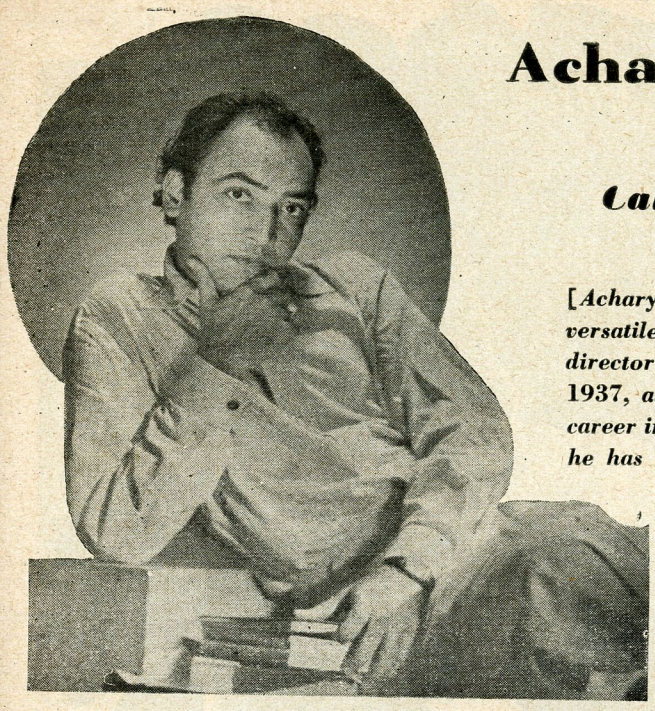

# Acharya Kishore Sahu Hits Back !

## *Calls I.M.P.P.A. Resolution A Blackmail !*

*[Acharya Kishore Sahu is perhaps our most brilliant and versatile personality. He is a poet, painter, writer, actor, director, producer and a shrewd business organizer. In 1937, at the early age of 22, he started his enterprising career in the movies and besides acting in several pictures, he has produced and directed ten pictures, some of the best known being: "Raja", "Veer Kunal", "Sindoor" and "Sawan Aya Re". Dignity, the keynote of Acharya Sahu's life and personality, stamps him as a man in right earnest. We give below his interview on a problem which has vexed many producers and scared not a few.]*

"Coercion is the very negation of the freedom for which we fought as a people last sixty years. This freedom also means freedom to trade in a healthy and competitive manner and any restraint on the freedom of the individual to trade amounts to fascism which will not only destroy the individual but also the trade in the long run", said Acharya Kishore Sahu, India's leading producer-and ace director, when interviewed about the recent resolution passed by the Indian Motion Picture Producers' Association imposing restrictions on the advertising space to be used by the producers.

Indian film producers who spend on a single picture anything from rupees three lakhs to thirty-five lakhs are now asked by their Association to cut down their advertising campaigns in newspapers and periodicals to a ridiculous minimum. The President of the Association has obtained a "mandate" from the Executive Committee of the Association to enforce "sanctions" against defaulters who will be warned, fined, expelled and ultimately ostracised like common criminals. Their pictures will also be boycotted by the exhibitors. The daily newspapers seem to be the principal target of the Association's hostility as the advertising space of these papers has been slashed down to a meagre six and twelve inches in which space producers are asked to advertise the picture, the theatre, the show timings, the stars, the director, the technicians, the supporting cast and the theme—frankly, an impossible task for the world's greatest genius in advertising.

### THE FIRST DEFAULTER

"I shall be the first defaulter", said Acharya Kishore Sahu with his usual winning smile. "In fact I was the only dissentient at the meeting at which this obnoxious resolution was passed. As consistency is considered a virtue I guess I must continue to play the role of a dissentient to its logical conclusion of being an ultimate defaulter."

Acharya Sahu smiled again, a trifle cynically I thought, and patting the head of the huge Alsatian which keeps digging its nose into the great director's palm demanding constant attention to the annoyance of the visitors, said, "I am really a conscientious objector on this point of publicity restriction. I believe in free trade and the freedom of the individual to do what he likes with his trade so long as he does not harm others. Film making is additionally an art which demands at every step every little bit of the individualism of the producer. From the very conception of the theme of a picture to its ultimate exhibition before millions, the producer is called upon to exercise his individualism in a hundred different ways both in the artistic and commercial aspects of film making. This individualism is the very soul of film making and incidentally the main inspiration to reach new heights in art and its varying expression. To place this individualism under a restraint by any soulless institution is to deny to the artist his birthright to give his best to the world. No sir, I am not going to obey the "Mandate" of the Producers' Association. I will rather risk their wrath and be a victim of their "sanctions" than pledge my art and soul to a group of scared commercial interests. If they want to ruin me they are welcome to a tussle with my destiny, which, I feel, is governed by some one greater than an association of producers".

### SAHU THE DREAMER

Acharya Sahu got up from his arm chair and walking towards the extreme end of the verandah started gazing at the beautiful sunset before him. He has eyes that arrest your attention with their soul-searching gaze and magnetism.

"See that?" said Acharya Sahu pointing at the flaming sunset before us, "There is divinity in that beauty. Can man with his million narrow-minded inhibitions ever create a millionth of that beauty? While God

JAIMANI DEWAN *Presents*

# Anmol Rattan

*Starring*

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**GOPE • GULAB & NIRMALA**

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*For Other Territories, Contact :* **M/s. Jaimani Dewan Productions, Famous Building, Haines Road, Bombay 11.**

JAIMANI DEWAN PRODUCTIONS,

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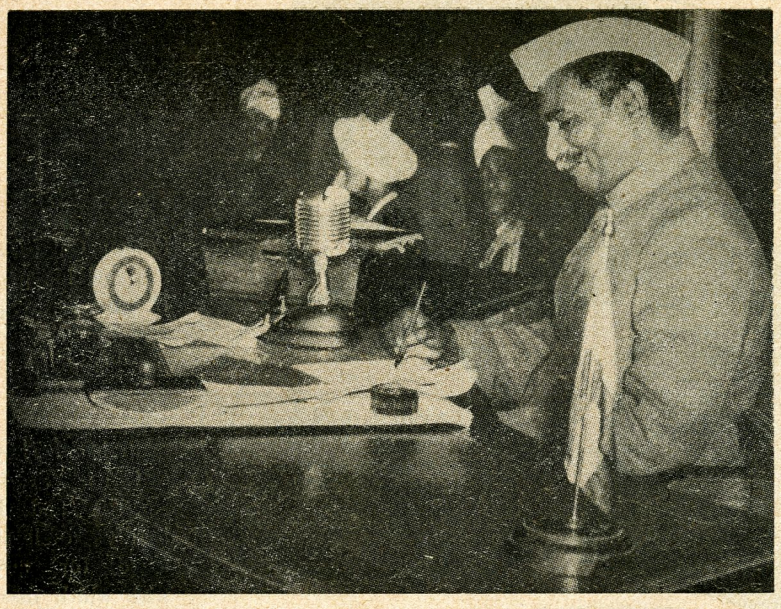


**On 26th November 1949 Dr. Rajendra Prasad, the President of the Constituent Assembly, signed the Constitution of India as finally approved. It is our new charter of freedom for 350 millions.**

gives us everything in His divine generosity, man makes associations to stop and restrict others from expressing themselves.'

For full five minutes Acharya Sahu stood there in solemn silence lost in thought and his handsome profile silhouetted against the flaming sky. Dressed in a spotless white shirt and pyjamas, his eyes illuminated by thought, his eyebrows set in two artistic arches and his sensitive mouth trembling with silent emotion, this man looked an artist every inch. He seemed to see beyond others towards some distant star to which his artistic career seems to have been hitched.

"It is a long way to go still," he muttered.

"Beg your pardon?" I said.

**MORALITY & BLACKMARKETING**

"Oh, never mind! I was dreaming as usual!" said Acharya Sahu with an apologetic smile. "Morality plays a great part in human life," he continued. "Even a trade restriction must have some morality. The present publicity restriction imposed by the Producers' Association is, in my opinion, an immoral instrument which seeks to smother the very soul of an artist. Even advertising a picture is as great an art as conceiving and producing one. Take for instance, your editor, Baburao Patel! How many people in the world can beat him in the publicity of a picture? That man is a phenomenon in the atomic use of words and language. He has made a fortune with words and ideas which stamp him as an artist of rare merit. But ask your editor to display his art in a meagre six inches of a newspaper column and his artistic soul will sink into his shoes. If Baburao Patel can't do it, no one in India can."

Acharya Sahu sat down again in the arm chair and the Alsatian resumed his nose-digging.

"Take my own case!" said Acharya Sahu, "I don't engage big boosted stars as I don't like to pay them blackmarket money. I consider it to be an anti-social act to do so seeing that our national government is deprived of its legitimate tax and money is hoarded by these stars to the general detriment of our national economy. I take artistes for their talent and not for their glamour and box-office value and for every rupee I pay them I insist on a receipt. I rely on my story and my own work as an artiste and director to make my pictures popular. I spend over three lakhs for a picture and I need a lot of advertising to push my artistes, most of whom are often newcomers, my theme and my co-workers. How can I do all this in a niggardly space of six inches prescribed by the Association? I refuse to pay as much as a lakh of rupees per picture as a blackmarket premium to the main artistes when in a quarter of that amount I can advertise my new artistes and give my picture a fighting chance to be successful."

**PATRONAGE AND PROFITS**

"Bombay has a population of 35 lakhs of people today", continued Acharya Sahu. "How can you reach all these people and be noticed with a tiny advertisement of six inches? This space restriction apart from its being immoral is at once stupid and ridiculous. A trade association which is primarily a liaison body between its members and the government or the public is intended to foster and promote the interests of its members. But here we see the ridiculous spectacle of a trade association pointing a gun of "sanctions" at its members and restricting them from doing free trade and healthy competition. Isn't this blackmail, pure and simple?

"What chance have those small producers," asked Acharya Sahu, "who haven't the money to engage high-paid stars to recover their investment if they fail to attract the support of the public for want of adequate publicity? Is the Association going to indemnify them against any loss? Whatever art or money we put in a picture has to be appreciated by the people and the people will do so only when we tell them not only about the existence of our picture but also of the way to look at it. Picture publicity is thus directly connected with public patronage and profits. How then can you expect any sensible producer to agree to some ridiculous restrictions which only help to alienate our patrons who ultimately make the films and the film industry possible?

"As I told you before, I shall be the first defaulter whatever the consequences and a dozen associations are not going to stop me from giving full expression to my individualism in art or commerce."

That was Acharya Sahu's last word on the I.M.P.P.A. resolution to restrict advertising space in newspapers and periodicals and though he uttered it in his characteristic refined and cultured manner, I knew he meant it.

Leela Misra makes a convincing village mother with the right tune, and temper for every occasion.

That is Suraiya praying to God to step in and solve the lovers' problem.

## NAMING

Famous Chief Baburao Pai and his producer D. D. Kashyap are very much worried people these days. They don't know what to name their tenth baby. They still call it: "Production No. 10" and that is hardly a legitimate name for anything with which these two are associated.

Here is therefore a chance for "film-india" readers to name the new "baby" correctly. And a name that is accepted will earn a reward of Rs. 100/-. Send your suggestions on a postcard to Baburao Pai, Famous Pictures, Sandhurst Road, Bombay and if any one of the names is accepted the man who sends the name gets the prize.

The story is all about a beautiful village girl, poor and lonely. She is

The village boy, Hari, has a naughty sister who means well but creates trouble unnecessarily.

And this is the villager who is anxious to avoid injustice being done but is somehow compelled to do the wrong thing.

# A FAMOUS PUZZLE

## THE BABY

the victim of her father's sins. She is an outcast because her father had married some one below his station in life.

The villagers are against her, the world is against her, the very elements are against her but not Hari, the handsome village boy. He loves the girl and she loves him in return.

Every village has a rich, lusty man who exploits the villagers and insults the maidens.

This village has also one such man who has designs on our heroine and Hari soon clashes with this man who has money, power and evil genius. He frames up Hari and puts him behind the bars.

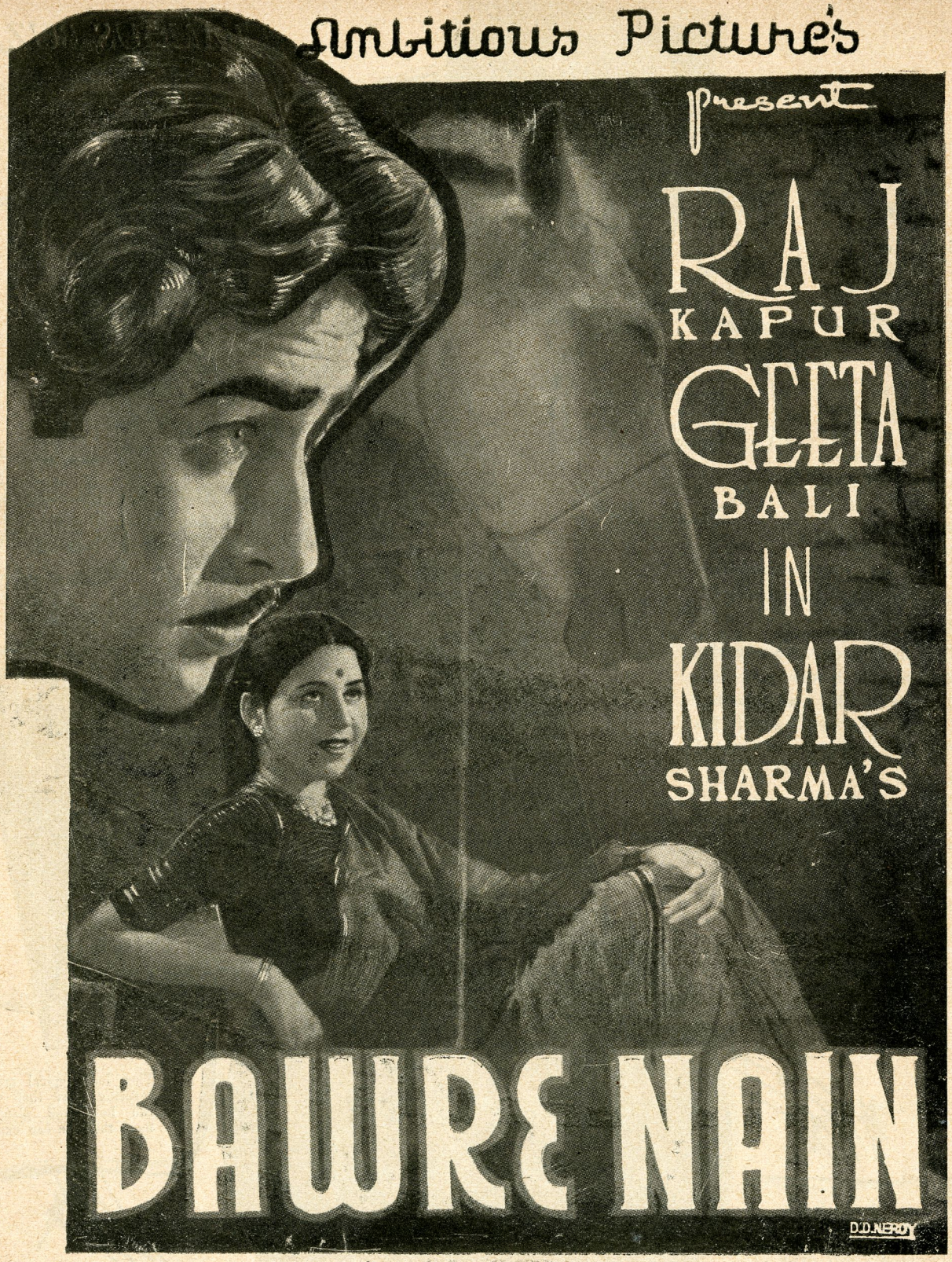
Do the bars stop the lovers?

Hari looks a little village Raja with youth as his main attribute.

And this little village bud smiling defiance at all comers! Can you resist her?

They look typical crooks —seeing more than they can hold and planning more than we can expect.

Badri Prasad, kind and yet shrewd and worldly, plays a part which takes your best opinion.




with JASWANT, CUCKOO, MANJU (a new find), HIMMAT & GYANI.

*Contact*: KIDAR SHARMA,
6 A, Ferreira Manslon, MAHIM, BOMBAY.

*OUR REVIEW*

# "Nazaare" Gives An Incurable Headache!

## *Prahlad Dutt Creates An Unholy Mess!*

"Nazaare" is just another Ranjit flop and that should describe the entire picture. This one, however, has some songs and dances done up in Bohra colour—the special process by which a bearded Bohri stains the film with transparent water colours defying all prevalent notions of colour harmony and contrast. These colours often run riot and give a devil dance of their own by flickering all over the screen and sometimes they spread to the wrong places making the eyes look red and the lips look yellow and all that despite the fact that not a drop of colour is used for the face or limbs according to the Bohra colour technique.

The best part of "Nazaare" is that it was used for a show to collect Rs. 35000/- to help the disabled and crippled children suffering from poliomyelitis.

**ALAS! PRAHLAD DUTT!**

If Prahlad Dutt could write a story for films, we would have seen the talent on his face years ago. But he has written not only the story of "Nazaare" but its scenario and dialogue. And "Nazaare" has become one long stupid affair from the beginning to the end.

It is a fairy tale without its usual sense or moral. Virsingh, an idiotic prince firmly ruled by his mother —Rajmata, falls in love with a precocious young girl, Bijli, who sings and dances.

The rest of the story becomes a veritable bitch-hunt in which this idiotic prince secures the cooperation of two stage-struck vagabonds, Prem and Pran, and stumbles into a marriage with Bijli despite a lot of hostility and opposition from his mother.

There is nothing to entertain in the story which gets on one's nerves after the first hundred feet.

**BAD RECORDING**

The production values are as erratic as those found in a hundred previous Ranjit pictures. Though photography is good in parts, it is on the whole far from satisfactory. The sound recording is utterly rotten —the songs being recorded in varying levels. The recording of songs is so bad that the heroine seems to sing in four different playback voices completely unmatched with the girl's speaking voice.

Some of the songs are well written and well tuned but bad recording has made them ineffective. To call Prahlad Dutt a director is to blush deliberately. His work is utterly unintelligent and unimaginative. Even his technical work, in which he is supposed to be a specialist, is crude and common. The flying human "moths" created irrepressible ridicule. Had Prahlad Dutt studied the flying habits of moths and their anatomical changes in flight, he would not have shown Aga's legs dropping limp with a stroke of poliomyelitis.

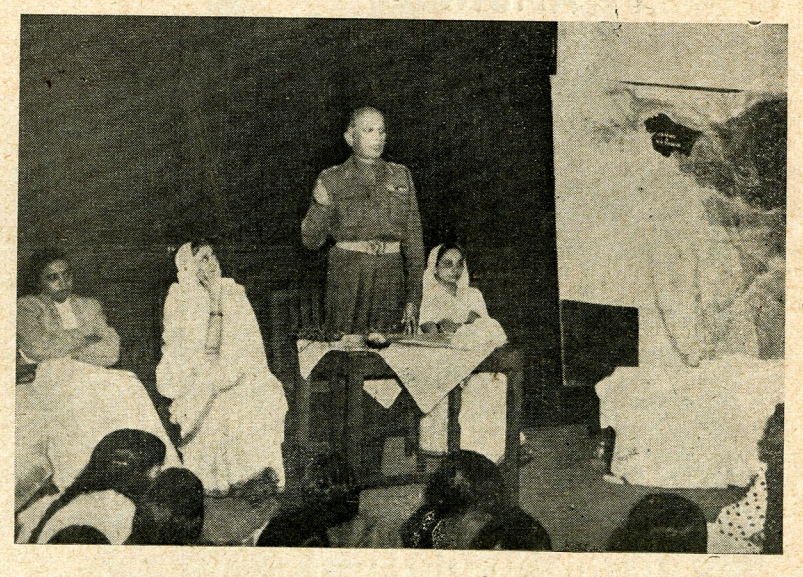
From the players, Aga gives a good slapstick performance and keeps the farce going. Shashikala overacts making eyes and faces unnecessarily while Satish has a face which makes the Indian screen more hideous than it is. Shanti Madhok is not bad but she needs good direction.

There is nothing to see in "Nazaare". At best it is a boring picture with 13,217 feet out of which well over 10,000 feet should be cut to save us an incurable headache!

**NAZAARE**

| | |
|---|---|
| Producers: | **Ranjit Movietone** |
| Language: | **Hindustani** |
| Story and Dialogue: | **Prahlad Dutt** |
| Songs: | **Rajendra Krishna** |
| Music: | **Bulo C. Rani** |
| Cinematography: | **D. C. Mehta** |
| Audiography: | **K. V. Shah** |
| Cast: | **Shashikala, Aga Jan, Satish, Shanti Madhok etc** |
| Released At: | **New West End, Bombay** |
| Date of Release: | **1st December 1949** |

Directed By
**PRAHLAD DUTT**



**Realizing that the modern educated women talk a lot of nonsense about the Kashmir affair without knowing anything, General Cariappa gives them a school-room lecture on Kashmir with the help of a map. Now with women talking differently we shall soon win the war of nerves in Kashmir. Let us hope that the General also told them something about the virtue of a silent tongue.**

# They'll Howl! at C.R. BAJAJ's ha ho ha BOMBAY.

## FULL OF COMEDY WITH 12 STARS

SHASHI KALA
RAMSINGH
UDAY KUMAR
SURAIYA CHAUDRY
S. NAZIR
MIRZA MUSHARAF
REKHA . PITU
BUDO ADWANI
SHANTI MADHOK
RATTAN GAWRANG
and MUKRI

MUSIC
MUSHTAQ HUSAIN

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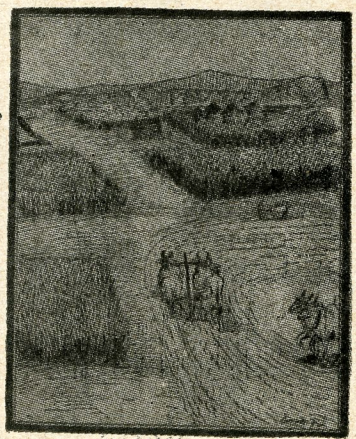
C.R. BAJAJ's NEXT
ANNADATA



Jami Guild
PHOTO ARTS

*OUR REVIEW*

# "Girls' School" Becomes A Scandalous Affair!

## *Censors Encourage A Strange Educaticnal Institution!*

This is yet another of those stale, incredible and undesirable subjects coming to the screen which do more harm than good to everybody concerned. The girls' school, as depicted in this film, is both a travesty and mockery of an educational institution for women.

While the story is utterly stale, insipid and without any dramatic or purposeful possibilities, the picture abounds in flimsy situations and romantic squabbles which make it a scandalous affair unbecoming and unworthy of a subject dealing with education.

It is quite probable that the good Bengali director who is responsible for the screenplay and direction, has never been near a girls' school for fear of being misunderstood and may, therefore, be forgiven for the gross ignorance he has betrayed in portraying it on the screen.

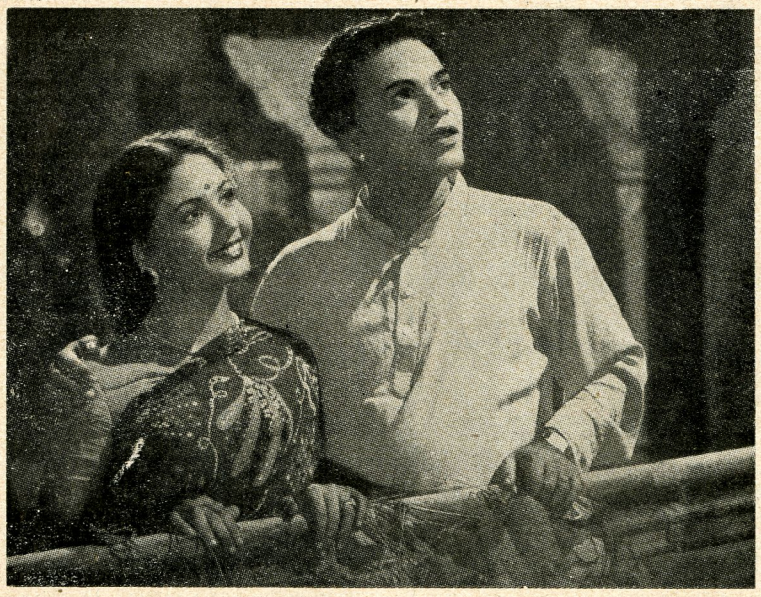
But it is shocking to find that our all-too-educated censors found nothing objectionable in this scandalous misrepresentation of a girls' school and that not a single educational institution or women's organization worth the name bothered to raise its voice against it in protest.

**RUN-AWAY TEACHER!**

The story opens with the heroine Usha being compelled by her stepmother (who actually looks like a maid servant in the film!) to marry against her wishes. As Usha is anxious to serve the cause of education for poor women, we find her quietly running away one night with her girl friend Sarla while the old lady of the house is fast asleep.

This run-away formula, which seems to be fast catching with our producers, is rendered innocent for the time being as there is no gay lothario waiting round the corner for the girl and she evidently means business when she leaves at the dead of night—to serve the cause of education of course!

She could have easily convinced her mother of her noble aims and ideals for education had the writer not been enamoured of the idea of glorifying a run-away girl as a teacher and involving her in a romantic scandal to lend some dramatic value to the story!



**Meena Kumari and Ramesh Gupta make a new romantic team in "Hamara Ghar" a social story produced by Kishore Sahu for Hindustan Chitra.**

**GIRLS' SCHOOL**

| | |
|---|---|
| Producers: | Lokmanya Productions |
| Language: | Hindustani |
| Story: | Amiya Chakravarty |
| Dialogue: | J. S. Casshyap |
| Lyrics: | Pradeep |
| Music: | C. Ramchandra & Anil Biswas |
| Photography: | V. Babasaheb |
| Recording: | J. M. Barot |
| Cast: | Geeta Bali, Sohan, Shashikala, Sajjan etc. |
| Released At: | New West End, Bombay |
| Date of Release: | 22nd September 1949 |

Directed By
**AMIYA CHAKRAVARTY**

**ALL FOR A SONG!**

So Usha and her ever-obliging girl friend arrive in Vilaspur, a small village, to stay with the latter's relative and carry out their mission of educating the village girls whose number in the film never exceeds a dozen.

They begin by getting friendly with the first carter who volunteers to drive them home for nothing more than a song which the three of them merrily sing during the journey. A bullock cart always makes the girls go musical in our motion pictures.

Where there is a village there must be a zamindar. The girls approach him with their plan for opening a girls' school but the guy is not impressed till Sumitradevi, his widowed sister, suddenly turns up to change his mind and permit the girls to go ahead.

The girls' school thus gets going in spite of all the apathy of the village diehards and with the two girls unable to cope with the job, we are soon treated, to a rare piece of the writer's crude sense of humour by advertising for a lady teacher and sending a queer-looking male specimen called Shanti Mazumdar to do the needful in the girls' school!

The kindly intervention of the dominating Sumitradevi is once again instrumental in appointing the man

for the vacant post of a teacher on condition that he should soon furnish a license of respectability by bringing his non-existing wife to the village.

The director has now little difficulty in reducing the whole problem of educating the village girls to a small scandal by making his runaway heroine perform another somersault bigger than the first one.

**WASTE OF OPPORTUNITY**

Finding that Shanti Babu had lied in styling himself as a married man and growing sympathetic and soft towards his economic difficulties, Usha throws herself on his vacant bed to act as his ailing wife during an inspection by the zamindar's sister and thus paves the way for some romantic interludes which are tame enough to make even a rabbit blush with shame.

Some more flimsy and frivolous situations are thrown in to show the progress of the love affair between the two teachers punctuated by the jarring antics of a village couple and erratic appearances of the villain, until the director is finally able to cut short the damn farce by setting fire to the school which act many a spectator from the audience would have loved to perform long before.

**Heera Sawant attracts attention in "Sati Narmada", a mythological story of Abhinaya Chitra.**

The music of the picture is not so bad, though many tunes have a familiar ring. Some of the lyrics of Pradeep are attractively composed but they seem to have been wasted on a poor story.

From the players, Geeta Bali as Usha looks far from suitable or convincing as a school teacher though she makes a good effort to look smart and attractive otherwise. Sohan shatters one's conception of a screen hero with his blank face, lack of expression and effeminate mannerisms. Sajjan and Shashikala provide some comic relief as a typical village couple while Vimala Vashistha fails miserably.

The photography is neat enough in places. The dialogue of Casshyap is poor. Add to all this some poor sound recording and the unimaginative work of the director and you sum up the boredom offered in this Lokmanya production.

In short "Girls' School" is a scandalous affair that should have never come to the screen under the label of an educational institution and it is a pity that the censors still do not know the difference between a good and a bad picture. The picture should prove a dead loss to the exhibitors.

**Spectacle piled upon spectacle**
**Thrills upon Thrills upon Thrills**
**and Rib-tickling comedy**

*in*

*RANJIT'S*

GRANDEST MUSICAL EXTRAVAGANZA

**NAZAARE**

SHASHI KALA ★ AGA ★ SATISH ★ SHANTI MADHOK

*Director:* **PRAHLAD DUTT**

*Drawing Crowds at —*

**NEW WEST END**

**Bombay, and other centres**

**ALL OVER INDIA.**

*OUR REVIEW*

# "Ram Vivah" Is Just Old Junk !

## *Picture Fails To Appeal !*

"Ram Vivah", produced by Prem Adib, is still another tiresome screenplay based on the immortal Ramayana. This particular story, according to Prem Adib's confession, is from "Ramcharita Manas" written by the poet, Tulsidas.

With this single confession Prem Adib has completely disowned the sage Valmiki who wrote the original Ramayana and accepted the popular Tulsi Ramayan as his story guide.

But be it Valmiki or Tulsidas, they both insist on Ram and Sita being very young at the time of their marriage. A motion picture depicting this marriage must therefore necessarily present a young and beautiful Sita and also a young and handsome Ram. Correct physical portrayals in a story of this nature are therefore the essence of such screen interpretations of Ramayana, more so because Ram and Sita have become through ages the sacred altars of mass worship.

But in "Ram Vivah", Prem Adib who plays Ram looks like a fat barfi-walla (sweetmeat seller) with an ugly body, clumsy fat and age written on his face. While Shobhana Samarth who plays Sita looks like Sita's unknown grandmother, a woman of several children, trying to blush on her wedding day.

**RAM VIVAH**

| | |
|---|---|
| Producers: | **Prem Adib Pictures** |
| Language: | **Hindi** |
| Story: | **Prem Adib** |
| Songs: | **Moti & Ramesh Shastri** |
| Music: | **Shanker Rao Vyas** |
| Photography: | **Yusuf Mulji** |
| Audiography: | **Bhasker Desai** |
| Cast: | **Shobhana Samarth, Prem Adib, Umakant, Shanta Kumari etc.** |
| Released At: | **Krishna, Bombay** |
| Released on: | **14th October 1949** |

Directed By
**PREM ADIB**

It is a shocking delusion to see Prem Adib and Shobhana Samarth play Ram and Sita with the old-toothed Umakant playing Laxman. It is not surprising that people are gradually turning towards that godless ideology of Communism with our gods being blasphemed by such disgusting and distorted portrayals in our motion pictures.

**BEFORE HIS TIME**

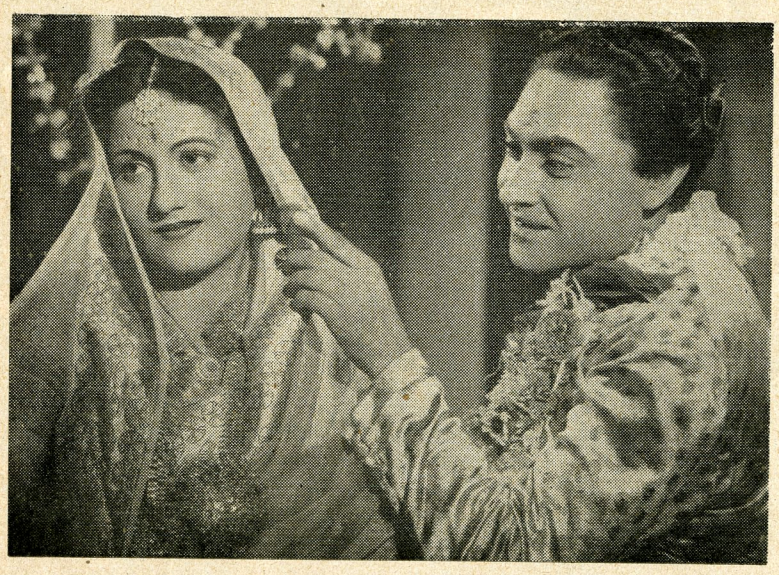
Prem Adib has followed the version of Tulsidas pretty faithfully throughout except the appearance of Banasur who seems to have arrived at Sita's wedding quite a few centuries before his time. But these old-timers did tricks like that very often as they made appearances after death and it is quite likely that one of them thought of being different by appearing even before his birth.

The entire story travels in the usual mythological rut and Sita is ultimately handed over to Ram to hold and protect.

The picture has very poor production values and even the art mouldings of Kanu Desai seem to have been crushed out of shape. The photography and recording are bad enough and so is the music. "Ram Vivah" seems to be a product of old junk in men and materials.

The picture has no performances. It has poses. The three main artistes, Prem Adib, Shobhana Samarth and Umakant do everything ungodly in portraying themselves as gods. Even Yeshodhara Katju, who brags about being a good comedian, plays only an extra's role and makes a fool of herself in the company of others.

Well, "Ram Vivah" is hardly worth a ticket the picture having hardly any appeal.



**Ashok Kumar never had a more beautiful bride than Madhubala in "Nishana", a social story of M. & T. Films Ltd. produced by Nakshab.**

**Usha Kiran, an attractive newcomer to the screen, plays the lead in "Gauna", produced by Jagat Pictures and directed by Amiya Chakravarty.**

Where wit is heard
GREY DUST
Is remembered.

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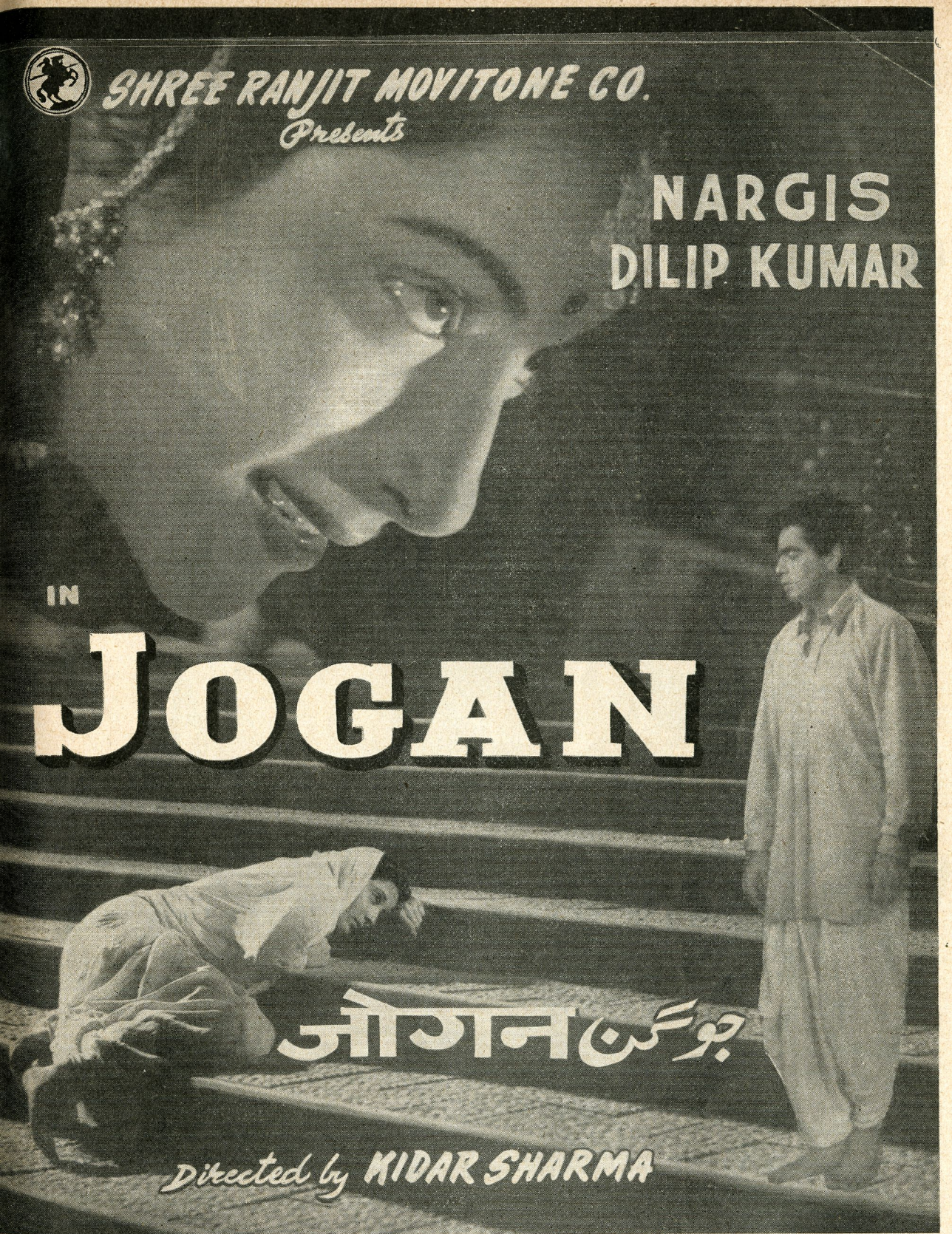


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*Produced by* :
**P. N. ARORA**

*Directed by* :
**ANANT THAKUR**

*Screenplay* : **M. Sadiq**

*Photography* : **Dwarka Diwecha**

*Dialogue* : **Azm Bazidpuri**

*Audiography* : **Sitaram Kadam**

*Songs* : **Shakil Badayuni**

*Music* : **Ghulam Mohomad**

*a "Famous" release at*
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*OUR REVIEW*

# "Darogaji" Fails Miserably At Novelty!

## *Miss This Picture With Pleasure!*

Though there is nothing new to see in "Darogaji", the story being too damn hackneyed, the picture is still an improvement on Director Akhtar Hussein's previous work in "Anjuman", which, of course, means that "Darogaji" is less rotten than "Anjuman".

The best part of "Darogaji" is its brilliant dialogue. The rest of the stuff is just stupid and stupid enough to be intensely boring.

**DAROGAJI**

| | |
|---|---|
| Producers: | **Nargis Art Concern** |
| Language: | **Hindustani** |
| Story & Dialogue: | **Bai Jaddan Bai** |
| Songs: | **Manohar Khanna** |
| Music: | **Bhola** |
| Photography: | **P. Malhotra** |
| Audiography: | **Mehta** |
| Cast: | **Nargis, Jairaj, Misra, Neelam, Raj Rani.** |
| Released At: | **Novelty, Bombay** |
| Date of Release: | **4th November 1949** |

Directed By
**AKHTAR HUSSEIN**

### HACKNEYED STORY

A poor flower girl meets the usual big "Babu", as in "Anokha Pyar", and falls in love with him. This time the Babu is a "daroga", i.e. a sub-inspector of police. This man is chivalrous but evidently stupid. He looks at the flowers of the flower girl but misses the bud that aches to blossom. As in "Dassi", a Pancholi picture, he is summoned by his father and married to another girl. A guardian of law and order thus becomes a victim of the traditional parental blackmail.

When the "daroga" returns with his bride, the flower girl's heart is broken and she begins to pine and shrink. But she doesn't lay down her life for love without giving the story writer an opportunity to lend the story a stupid ending. To save her "daroga" from malicious gossip she agrees to marry another man but dies while being wedded. That ends the torture.

### AKHTAR'S PROGRESS

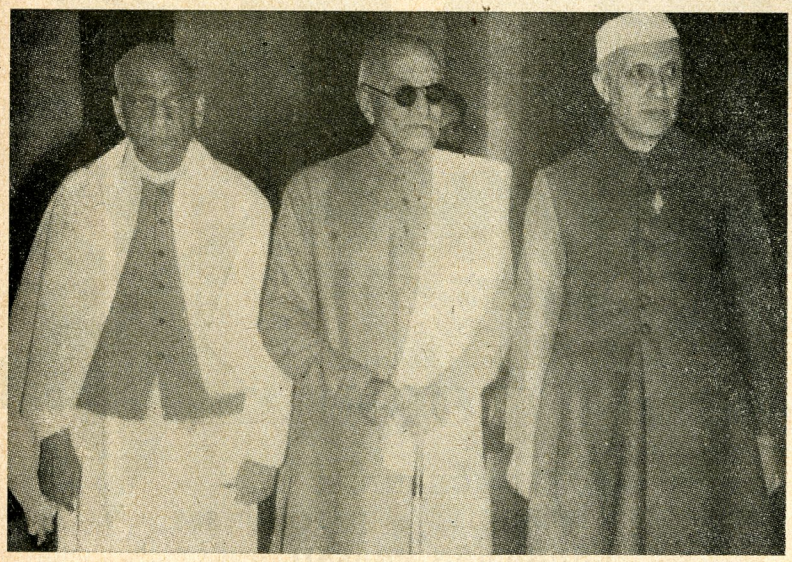
With the exception of the pretty dialogue, there is nothing in the picture worth seeing. The photography is so bad that Nargis looks a repulsive consumptive long before she gets the infection in the story. The recording is just rotten making every song just so much bad noise even though a couple of tunes are quite snappy. Akhtar Hussein can hardly be called a director yet. Akhtar is learning too damn slowly and if Nargis has decided to make her brother a good director some day, all her fortune will have to be thrown away in the effort. It will be cheaper to pension off Akhtar and specialize him in domestic production at which he is reported to be good.

**Shashikala is evidently good at snuggling the way she seeks comfort from Rajan Haksar in "Jaltarang", a social story of Kuldip Pictures.**

### HER UGLY FOIL

Nargis looks silly and repulsive as the flower girl. Jairaj, who plays the sub-inspector of police, looks one but is it absolutely essential that a policeman should be blind and stupid? Neelam who plays the pal of Nargis, both in life and the picture, is probably picked up because of her classic ugliness to serve as a foil to Nargis and make her look pretty in contrast. But the cameraman has dissipated even this advantage. Misra is not bad as Girja Maharaj, the goonda of the story.

In fine, "Darogaji" is a rank failure as a motion picture and as such a grave risk to the exhibitors. Filmgoers can afford to miss this picture with pleasure.



**The trinity of India's destiny—the Mahesh, Brahma and Vishnu of our politics —Sardar Vallabhbhai Patel, C. Rajagopalachariar and Pandit Jawaharlal Nehru. Are they watching the Kisan March in Lucknow or are they dazzled by the recent speeches of Jayaprakash Narayan?**

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*Written Produced & Directed by*

## SANTOSHI

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*Music :* **C. RAMCHANDRA, HUSANLAL & BHAGATRAM, HANUMAN PRASAD.**

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*OUR REVIEW*

# Nanda Misses The Target In "Singaar"!

## *Madhubala Beats Suraiya Hollow!*

If the tall-talking, brain-obsessed Jai Kishen Nanda had permitted the story of "Singaar" to be criticised by a few well-meaning friends prior to production, we would have probably got a picture worth remembering for a long time. But Nanda, who refuses to learn even from his fate and failures, cannot be expected to learn from friends, however sincere and intelligent they may be.

The result of Nanda's obstinacy is "Singaar", an unholy muddle of confused thinking with many an unintelligent and brilliant patch punctuating a theme which keeps the imagination of the audience stretching right up to the end.

**SINGAAR**

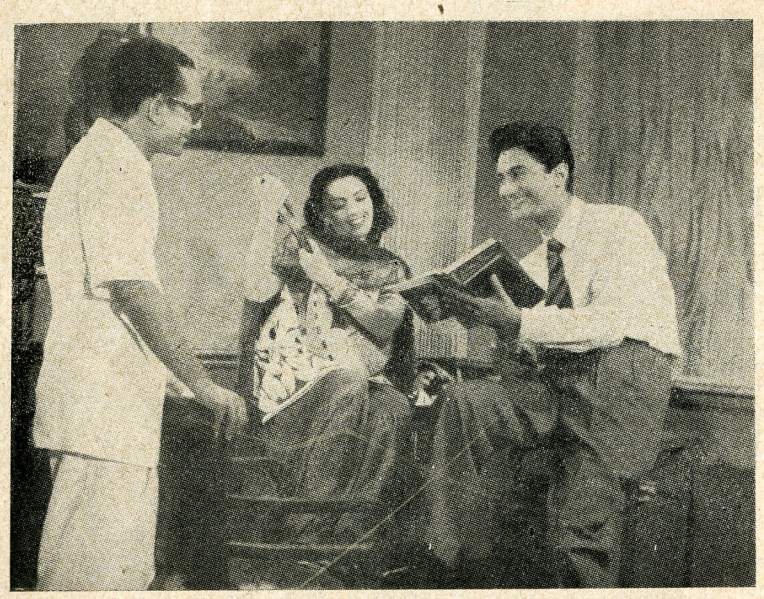
| | |
|---|---|
| Producers: | **Haldia-Nanda Productions** |
| Language: | **Hindustani** |
| Story: | **J. K. Nanda** |
| Dialogue: | **Nizami & Fani** |
| Songs: | **Madhok, Shakil & Nakshab** |
| Music: | **Khurshid Anwar** |
| Photography: | **Rajnikant** |
| Audiography: | **Chandrakant** |
| Cast: | **Suraiya, Madhubala, Jairaj, K. N. Singh, Durga Khote etc.** |
| Released At: | **Liberty, Bombay** |
| Date of Release: | **16th December 1949.** |

Directed By
**J. K. NANDA**

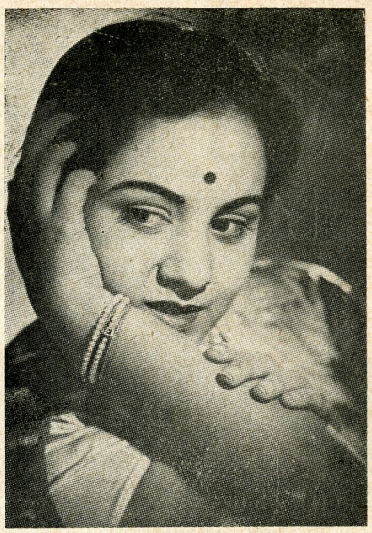
### DOCTOR OR DEVIL?

It is all about a brilliant doctor, Kishen, in charge of a maternity hospital. This young doctor, we are told, is a lover of beauty and is shown talking in poetic parables about the moon and her beauty—a psychologically inconsistent mental attitude for a gynaecologic surgeon.

This dreamy doctor meets a maiden, Shanta, and calls her his moon on earth. He becomes poetic and romantic over her and soon marries her. He describes her beauty in words which blush before the face of Suraiya and become ineffective.



**Producer-director S. M. Nawab is giving Hafeez Jehan and Dev Anand a few last minute tips in "Khel", a social story produced by Shahin Pictures.**



**Yeshodhara Katju has made her funny little figure a popular proposition for the screen. Here she is in "Ankhen", produced by Goel Cine Corporation.**

This gynaecologic surgeon is so much in love with his wife that he soon develops a morbid obsession by cultivating a belief that a child would ruin his wife's beauty. That is once again a strange mental attitude for a doctor specializing in maternity. Dr. Kishen does not want his wife to get a baby. Why? We do not know nor does Jai Kishen Nanda tell us, though we all believe that mothers often look more beautiful than mere wives.

Nanda fails to give us convincing reasons for nursing such a morbid obsession. This morbid and unnatural obsession remains however the keynote of the theme and the entire picture is thus built on an unpopular thematic foundation, which cannot appeal to the fathers and mothers in the audience.

### THE BABY ARRIVES

Shanta, the wife, however goes to the usual temple where babies are kept in invisible cradles by God and manages to get one boy some time in her seventh year of marriage.

The arrival of the baby drives the doctor mad. He throws education, intelligence, traditions and his professional training to the winds and soon becomes estranged from his wife.

# NAV-KETAN

PRESENTS

## SURAIYA
## DEV ANAND
## In

# AFSAR

# अफ़सर

WITH

• KANHIYALAL • MANMOHAN KISHAN
• ZOHRA SEHGAL • KRISHNA DHAWAN
• RASHID AHMAD • ANAND PAL • VATAL
• MOHAN SEHGAL • BAKSHI

SOUND
SHARMA

PHOTOGRAPHY
RATRA

LYRICS
NARENDRA SHARMA
SAHIR LUDHIANWI
VISHWAMITRA ADIL

MUSIC
S.D.BURMAN

WRITTEN AND DIRECTED BY
## CHETAN ANAND

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NAV KETAN, 41 PALI HILL, BANDRA, BOMBAY.

Dr. Kishen now starts visiting a pretty singing girl, Sitara, with whom he falls in love. He leaves his wife, his parents, his home and his hospital and takes Sitara for a holiday. Sitara, of course, loves him in return without knowing that her doctor-lover is married.

### A TAME CLIMAX

After a number of ineffective sequences which have neither any intelligence nor any dramatic purpose, Shanta and Sitara meet in a very tame climax. Sitara gives up her lover but the lover is soon torn between two loyalties. He doesn't know whom to choose: the wife or the mistress. So he shuttles between the two for a while and then kidnaps his son to introduce himself as the father to the little one.

The loss of the child makes Shanta frantic and she rushes up to Sitara. The entire crowd now runs up to Dr. Kishen who is found playing with his son near a studio pond. In a very poor climax, Sitara walks out of Dr. Kishen's life leaving all united and reconciled.

The story is too thin and illogical to become a dramatic presentation. It was most essential to explain why and how Dr. Kishen developed a morbid complex which broke his wife's heart and almost ruined his life. Such strong complexes cannot be merely planted an a story without explanations.

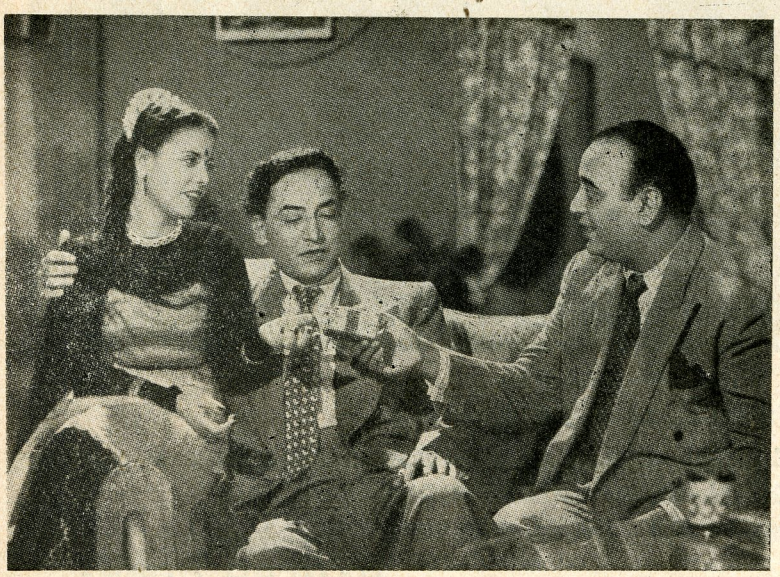
Dr. Kishen's portrayal lacks the dignity of his profession. He is made to shout like an angry Punjabi even in a hospital. An emotional crisis in the life of an educated man should not be expressed by violent outbursts. Immediately that is done, he ceases to be educated.

### MADHUBALA BEATS SURAIYA!

The production values are quite good, though the recording of sound could have been better. A couple of tunes are attractive and so are a few lyrics well composed. The wall paper on the sets mixed too freely with Dr. Kishen's 'sherwani' and cut down the depth of focus. If wall papers have to be used they should be more sober and in deeper shades. The dialogue is excellent though it has some unusual Urdu words which will not be understood in the South. The direction is good in parts but these parts are very few. The picture improves a bit after the interval.

From the players, Madhubala has given an excellent performance as the dancing girl even though she doesn't look one. If the roles had been reversed, they would have become more effective. Madhubala, however, beats Suraiya hollow in every sequence they meet.

**Madhubala is our best streamlined star and she acquits herself wonderfully in "Hanste Ansu", a social theme produced and directed by K. B. Lall.**



**Standing or sitting Kishore Sahu always needs support or does he like to squeeze something unto himself? Here they are: Ramola, Kishore Sahu and Mubarak in "Rim Jhim", a rollicking comedy produced by Kishore Sahu.**

Suraiya gives a very poor performance as Shanta, the "beautiful" wife of the doctor. Her appearance belies every word of the dialogue uttered in praise of her "beauty". The effect is ridiculous.

Jairaj, who otherwise gives a good performance as Dr. Kishen, is made to shout unnecessarily. That shouting takes away the dignity from his role and disturbs the cultural and psychological background of his character.

K. N. Singh lives his small role as the hero's father but Durga Khote becomes unnecessarily stagy and pedantic at times. Her diction has still the Maharashtrian ring.

Well, "Singaar" is not a bad time-killer if one has some spare time and money. It is, however, an example of how a bloated brain misses the target sometimes.

हिन्दुस्तान चित्र

Hindustan Presents

KISHORE SAHU'S SWEETEST MUSICAL COMEDY AFTER "KUNWARA BAAP"

# RIMJHIM

*Written & Produced by*

**KISHORE SAHU**

*Starring :* KISHORE SAHU—RAMOLA—MOHNA—MUBARAK
MUMTAZ ALI—JUGNU—JANKI DAS—C. L. SHAH.

*Music :* Khemchand Prakash

*Lyrics :* Bharat Vyas—Santoshi.

*Directed by :*
RAMESH GUPTA
SUSHIL SAHU

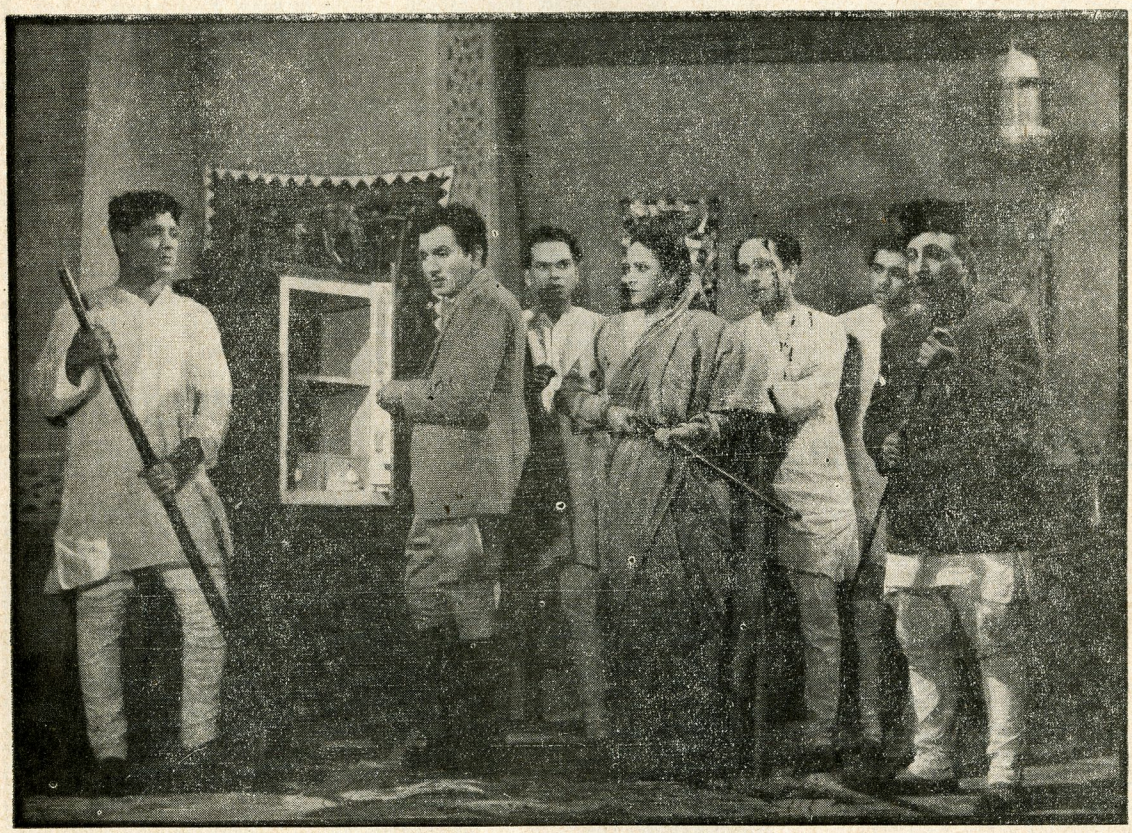
For Particulars: HINDUSTAN CHITRA,

Chitra

हिन्दुस्तान चित्र

KISHORE SAHU'S YET ANOTHER POWERFUL
DOMESTIC DRAMA AFTER "SINDOOR"

# Hamara Ghar



*Produced by*

**KISHORE SAHU**

*Starring:* Durga Khote—David - Veera—Agha—Yashodhara Katju
Ramesh Gupta — Meena Kumari—Geeta Bose—Anant
Prabhu—Uma Kant—Vilas Mohbe—Janki Das—C. L. Shah.

*Music:*
CHITRA GUPTA

*Directed by:*
NANABHAI BHATT

CHEMBUR, BOMBAY.

# J. V. Productions

*Present*

★ **MADHUBALA**

★ **AJIT**

★ **GOPE**

**& YAKUB**

*IN*

# "MEHRBANI"

MUSIC BY:
**HAFIZ KHAN** (ZEENAT Fame)

*DIRECTED BY:*
**K. AMARNATH**

*(Produced at Madhukar Studios, Andheri).*

*Contact:-*

**J. V. PRODUCTIONS.**

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*Executive office:*
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# AT HOME AND ABROAD

### DON DID IT

Hollywood, December 15.

Viveca Lindfors, Swedish star of "The Adventures of Don Juan" married R. K. O. director Don Siegel in Paris. Let us hope Don Siegel doesn't behave like Don Juan and give Viveca a chase.

### THE UNBORN STAR

Hollywood, December 12.

Hollywood star Loretta Young collapsed on the set of "Key to the City". Result: she lost her unborn child.

It is surprising how Loretta took the risk of screen work when in such a delicate condition. In India, film stars are more tough. You have to box the boy out.

### BANNED!

Singapore, December 13.

Malayan censors have banned the exhibition of the American film, "The Story of Birth" (similar to the controversial "The Birth of a Baby") in Malaya.

Said film censor Jack Evans, "It was not considered suitable for showing out here, especially as we have not got the system, as in Britain, of adult classifying. Moreover, the film dealt with a delicate subject which might offend some sections of Malaya's mixed community."

You can ban films but not babies however.

### BE WARNED!

Vienna, November 21.

Two Viennese women are reported to have lodged a claim in London against the J. Arthur Rank Organization alleging copyright infringement in that popular picture "The Red Shoes" starring Moira Shearer.

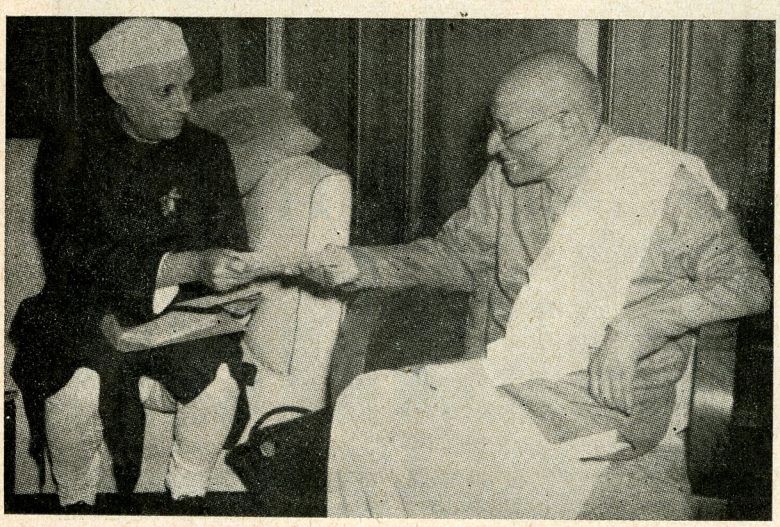
According to them, the film is a version of the Hans Anderson fairy tale and copied from a Viennese ballet written 35 years ago by the late Austrian composer, M. Raoul Mader and librettist, M. Heinrich Regel, and they claim to be their legal heirs.

This instance should serve as a warning to many of our Indian producers who copy foreign themes with impunity.

### OLD HARRY!

Hollywood, November 15.

Veteran character-actor, Harry Davenport, died in Hollywood. Harry worked in motion pictures since 1935, some of the important ones being, "The Life of Emile Zola", "You can't take it with you", "All this and Heaven too", "Meet me in St. Louis" and "Kismet". His character portrayals were always intelligently executed.



**Pandit Nehru becomes a postman and brings a letter for Governor General Rajaji from the American children. Had the letter come by the "all-up" air mail of Minister Kidwai, Rajaji would have had to send up a kite to bring it down. Now Rajaji will send a reply which the Yankee boys will ask Pandit Nehru to read and explain.**

### PLANNING DIVORCE

Hollywood, November 15.

Joan Fontaine, pretty Hollywood star and wife of Producer William Dozier has announced her divorce plans.

And Joan has not been married for long. They will, however, continue as business associates and share the office chair, though they are giving up the bed.

### FILM FORTUNE

Hollywood, November 20.

A strange instance of how the wheel of fortune turns is seen in the life of B. P. Schulberg, the man at the head of Paramount once. During those days, all Hollywood's top pictures began with "B. P. Schulberg presents....." and he earned $500,000 a year for the work that lay behind the phrase. He discovered Shirley Temple, Sylvia Sidney, George Raft, Claudette Colbert and Frederic March.

Today at 57, he has put all his savings into a full page advertisement for a job saying, "I don't mind crawling on my knees to people I once bossed. Film is the only business I know. I am able to work as hard as anyone in it and as proficiently as most. I will take any kind of job".

Film fortunes seem to be as flimsy as the celluloid they need.

### WEDDING BELLS!

Bombay, November 27.

Film actress Shashikala married Om Prakash Sehgal on Saturday the 26th November at Brahman Sahayak Sangh and thus concluded another film romance off the sets.

Shashikala has worked in many pictures, some of her important ones being, "Doli", "Pugree", "Girls' School" and "Nazaare". Om Prakash is now reported to have become Shashikala's business manager.

### THIRTY FIVE THOUSAND!

Bombay, December 1.

Sardar Chandulal Shah, one of our foremost film producers, collected Rs. 35,000 as a donation in aid of the Society for the Rehabilitation of Disabled and Crippled Children, from the people of the film industry at a special show of "Nazaare" held at the Liberty Cinema on the night of Wednesday the 30th November.

Though the cause was good, quite a few people felt a bit of numbness

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& **ALL OVER INDIA**

**GEMINI'S**

# Nishan

in their knees at the panorama which the old boy unfolded in "Nazaare".

**AT LAST!**

Patna, December 2.

In a letter addressed to the officers, the Government of Bihar have stated that "severe action" would be taken against any officer who accepted free passes or tickets and visited places of entertainment. The only exemption to be made will be in case of officers visiting places of entertainments mainly for the discharge of their duty.

This is a sensible procedure and we do hope that the other provincial governments issue similar circulars from time to time to remind government servants of their duty to the people and the state.

**CLOSED SHOP!**

London, December 1.

Bobby Driscoll, 12-vear-old Hollywood actor, was fined $280 in London on a charge of taking a job in Great Britain without government permission. The bov's father, Clethus J. Driscoll and R. K. O. Walt Disnev British Productions Ltd., were also fined similar amounts for aiding and abetting the action.

Driscoll is in England to appear in "Treasure Island" which the Disney company is making at the Denham Studios.

**SHOCKING REALISM**

London, December 1.

The British Board of Film Censors seems to be taking a good deal of interest in the censoring of films nowadays. "Manon", a controvercial French picture, has been refused a certificate on the grounds that it contained scenes of extreme brutality and dialogue sequences of remarkable crudeness.

As the B.B.C.'s edicts have no standing in law, the distributors of "Manon" are reported to have appealed to the local authorities—county or borough councils—for showing of the film.

The intense realism in the picture seems to have shocked the shivering Englishman.

**PAYING PAUL!**

Rome, November 20.

The Italian Cabinet Council have levied a 10% tax on all theatre admissions to be paid only on Sundays and holidays beginning from November till the end of April. This special tax is higher than the one imposed last year.

The only good feature of it is that the revenue thus collected is to be used for winter aid to the unemployed.

What is our government doing with all the umpteen taxes collected from the film industry day in and day out?

**NO YANKEE TALK!**

Washington, November 20.

According to a report of the Commerce Department, Washington D.C., U.S.A., "there are going to be practically no foreign pictures available in Spain by the spring of 1950". Spain has issued only 18 film import licenses for 1949.

During 1948, there were 112 imported features and during 1947, there were 195. As a result of this shortage, Spain has ruled that double feature showings cannot contain two U. S. films released during the current season.

As regards Spanish films only 46 feature films were produced last year and the 1949 production seems to be running behind 1948.

**USELESS NEWS!**

Iraq, November 16.

The film exhibitors in Iraq have stopped showing U. S. newsreels because they consider it an "unwarranted expenditure".

So are all the foreign newsreels in India. But who cares in this country where there is all talk and no action?

**STOPPED STAMMERING**

Hollywood, November 20.

Frank Morgan, 59, well-known character actor died in his sleep at his home in Beverly Hills. He began his screen career at the Paramount Studio in Astoria, New York, and in 1932 went to Hollywood where each year he appeared in six to eight pictures. His brother, Ralph Morgan, is also a screen actor for years.

Some of the pictures he worked in are "Any number can play", "The Stratton Story", "Keys to the city", "The Great Sinner" and "Annie get your gun".

Frank's interest outside films was in cruising pleasure boats, and he was a skilled sailor. Millions in India will miss this excellent actor who made many a dull picture entertaining.

**SQUEEZING!**

Thana, December 2.

As if the present scale of taxation on the industry was not enough, a corporator of the Thana municipality has suggested the increase of

**The ever-needy Kashmiris are always selling us something—either a shawl or the idea of our fighting for their homes. Here is the tall and mighty Sheikh Abdulla getting round no less a person than Sardar Vallabhbhai Patel and selling him a shawl, cold or no cold. Let us hope the shawl is big enough to tie up the Sheikh if necessary.**

Show Tax from Re. 1/- to Rs. 5/- per show.

There are two small theatres in Thana and they hold 95 shows a month. With the new increase they will have to pay Rs. 5400 per annum to the Municipality just to make good the deficit in the Municipality's income.

Now the other municipalities will begin this new squeezing game.

**JUST 625|-**

Bombay, November 25.

Screen-play-writer J. S. Cashyap lost a radio, a harmonium and articles and cash worth Rs. 625, as a result of a daylight robbery at his residence, Vincent Road, Dadar, Bombay.

The Dadar police are making enquiries but no arrests have been made yet. They should search some film writers.

**ONE MORE SULTANA!**

Karachi, November 24.

Miss Anwar Sultana, 25, has been externed from Karachi under the Public Safety Ordinance. She called herself as the sister of Munnawar Sultana, one of our popular stars in India. Moreover complaints were received about her activities and she had therefore to be externed.

It is time for Income-tax officer Jadhav to give us a list of stars' relations. He knows the sisters, the cousins, the mummies and the grannies of all stars by heart. It is however worth inquiring whether Anwar Sultana was genuinely externed or externed with a purpose in view.

**ONE LESS!**

Bombay, December 5.

Hari Kashmiri, an extra supplier, was fatally stabbed near the Famous Cine Laboratories, Bombay on Monday the 5th December.

The fight started over the supply of film extras and took an ugly turn resulting in the death of Hari Kashmiri.

The police have arrested nearly two dozen people in connection with this incident.

**RACING ACTOR**

London, November 29.

Well-known British actor and racehorse owner, Tom Walls, died at his home in Ewell, Surrey on Sunday the 27th November, at the age of 66.

Tom had a great passion for racing and with the money earned through acting, he became an owner and trainer of race horses. His horse, April the Fifth, won the Derby in 1932 and altogether his horses won about 150 races during his racing career.

**TAXED AND TAXED!**

Madras, November 30.

The Madras Entertainment Tax (Amendment) Act has been extended to partially excluded areas in the Madras Province with effect from November 25, 1949.

This is one of the many ways of delaying the fast-approaching bankruptcy!

**AH! AH!**

Nagpur, December 2.

The Government of C. P. have also issued a circular to the government officers not to visit cinema houses and places of entertainment free of cost.

If the officers don't follow these instructions, strict action will be taken against them. This procedure, they feel will bring in some more revenue by way of Entertainment Tax.

**ALL TALK!**

Bangalore, November 18.

According to a report, the future of the film industry promises to be rosy with a Swiss firm negotiating with the Government of Mysore for the installation of a raw film industry in Mysore, worth 150 lakhs of rupees. Permission has already been granted by the Government of India and the factory will be located either at Nanjangud, 15 miles from Mysore City or near Krishnarajasagar. The Mysore Government will subscribe for ten per cent of the shares.

All this reads very well on paper but we wonder how far this project will materialize with so many trade restrictions!

**TELL US, MORARJIBHAI!**

Paris, November 17.

Here is something which is likely to shock our ultra-moral leaders with regard to the publishing of photographs of naked women in an illustrated magazine.

According to a ruling in a Paris court, the right of photographers and publishers to publish photographs of naked women was granted. To do otherwise, the court decided, would be to attach immoral character to works of art exhibited in museums and art galleries. The court also held that since modern photographers possess technical skill to compete with sculptors, engravers and painters, they ought to be given the same privileges.

We want Minister Morarji's ruling on this before we publish nudes in "filmindia."

**JUNK MERCHANT**

Bombay, November 18.

In a world wide competition held by the Radio Corporation of America to discover the oldest R.C.A. equipment still in use in cinemas, the English Talkies Ahmedabad won the unique distinction.

The equipment in the English Talkies was installed in June 1929 and has been working ever since giving an average of four shows per day. The proprietor of the cinema is Mr. Kalimuddin Amirudin who has been awarded the first prize of an R. C. A. radio set. This Bohri must have made many of his patrons deaf with his 20-year old gadget.

**FRANCE, FAR AWAY!**

Paris, December 7.

Many factory workers, railwaymen students in France go to film clubs for recreation. Two years ago, there were 80 such clubs while today the number has gone up to 179 while over 150,000 people visit these clubs.

These film clubs show different types of pictures to suit their audience. Working people for instance show little interest in silent films because they don't understand them. They prefer recent classic or modern Charlie Chaplin films.

What are we doing for our mill workers, factory workers, railway people etc. who toil hard every day only to swell the pockets of their capitalistic employers?

Perhaps they are saved from our usual trash.

**LANA'S OLD CRANE**

Hollywood, December 7.

Steve Crane, one-time Lana Turner's husband, married French actress Martine Carroll and thus filled up the blank in his life. It is now Lana's turn to ring another change.

**NO DATING!**

Hollywood, December 9.

Dark-haired Hollywood starlet, Elizabeth Taylor, called off her engagement and freed William Pawley Jr. for more engagements.

**SONJA HENIE**

Hollywood, December 8.

Skating star Sonja Henie married Winthrop Gardiner Jr., a tall-dark-and-handsome New York socialite. Let us hope the marriage won't turn out to be an Ice Folly of 1949.

**THE ELEPHANT MAN**

Hollywood, December 8.

The Tarzan of the screen Lex Barker's mate announced plans for a divorce.

It looks as if Lex will have to go without a mate at least for the time being.

**CASHING!**

Hollywood, December 4.

British actor and bad man of the screen James Mason, now in Hollywood, has been demanding $250,000 per picture and getting this fantastic amount.

But the Yankees are going to have a good chuckle when they read his biography written in England by one James Monahan. The last two lines in the book are: "He and Pam (Mrs. Mason) have an utter disregard for money, aside from the very small amount needed to keep them independent"!!!

**HEADING FOR ANOTHER!**

Hollywood, December 6.

Hollywood star Shirley Temple, 21, won a divorce from Hubby-actor John Agar in just 30 minutes. Shirley told the judge that her husband John "hugged and kissed" another woman in her presence and went out with other girls while she was expecting a baby. She added that her husband's actions were "sickening".

**MORE TALK**

New Delhi, December 7.

Mr. R. R. Diwakar, Minister of State for Information and Broadcasting, introduced a Bill in Parliament on the 7th December to amend the Cinematograph Act.

The object of the Bill is to centralise censorship of films. At present there are as many provincial censor boards as there are provinces and a film certified by one province is often banned by the other. All these boards will be replaced by one central board. The members of the board will be appointed by the Central Government.

**STUDIO IN ASHES**

Bombay, December 9.

A disastrous fire broke out in the early hours of the morning at the M & T Studios in Andheri gutting one sound stage completely.

The fire is reported to have been caused by a "fire scene" which was being shot at the time. The damage is in the region of two lakhs of rupees. No one was, however, injured. The fire engines arrived only to collect the ashes and will probably take the ashes to the Ganges now to maintain Indian traditions.

Greybeards are becoming green with the wisdom in GREY DUST

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Directed by
KEKI MISTRY
Music
HUSANLAL BHAGATRAM
Production Controller
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# Woes & Echoes

*(This is the readers' forum—as and when space permits. From the producer to the lay film-goer, every one can write to the Editor and ventilate his grievance. For every letter published in these columns, the publishers will pay Rs. 5|- Letters should be signed and marked "Woes And Echoes". Photographs of the readers will be published along with their letters, if convenient.—The Editor.)*

### THE POLICE!

"In Kirkee, we have got a pretty good cinema called, 'Excelsior' where we often get good English pictures. Nearby, there is a restaurant where Hindi records are always played so loudly that every song is heard in the cinema, disturbing everyone. Inspite of several complaints to the manager and the proprietor of the restaurant nothing has yet happened.

"To whom shall we appeal?"

KIRKEE. *B. E. Yannewar.*

### TOO LATE NOW!

"In this time of hardships when people are not getting a roof over their head, His Highness of Jodhpur (now in London exhibiting his love with his new Scottish Maharani and wasting sterling) has constructed a new cinema house named 'Olympic' worth Rs. eight lakhs, just adjacent to the Mahatma Gandhi High School. There is also one more high school at the back. The matinee show in this house creates a great disturbance. Most of the students run away to see the show and only one fourth of them remain in the class. They also can not read because they are disturbed by the records, sound of the show and that of the oil engine of the Cinema Hall. Thus this 'Hall' has proved to be a 'Hell' for the students.

"It is strange that even after several requests from the students the newly formed Rajasthan Government is paying no attention to it."

JODHPUR. *Ratan Chand Dadhich.*

### FAVOURITISM

"A few days ago some friends dragged me to see 'Apna Desh' starring Pushpa Hans. I seem to be unable to put on paper the wrath and loathing that I felt on seeing such a mass slander of all refugee women, nay of entire Indian womanhood.

"I fully agree with your esteemed paper that this (I wonder if it is Shantaram's idea of a joke) hopelessly produced picture should be put under an immediate ban."

LUCKNOW. *Devendra Singh.*

### BUT RETIRED NOW

"In a trivial mood, Oscar Wilde once remarked, "Punctuality is the thief of time". The management of the local Ritz Cinema appear to have set it up as their motto. At least on the occasions I have been to their theatre, they have never started the show at the announced time. The English show which was advertised at 5-15 p.m., never began before 5-30 p.m. When complaints were made, the timing was changed to 5-30. This, however, has not improved matters in the least, because now the show invariably begins at 5-45 p.m.

"This is all the more annoying particularly when the proprietor of the theatre happens to be Raja Gyan Nath who, being a retired member of the Indian Political Service, has in his time served on scores of important posts which required great responsibility and strict punctuality!"

SIMLA. *Prithi Paul Singh.*

### BAD SHOWMANSHIP

"Whenever we happen to see a picture at the local Rivoli Theatre, we come out of the hall with the resolution, that we shall not see any more films there. But when they show a good picture, some friend or other insists on seeing it, and there we are, again inside the 'hall'. And when we come out, once more we make the same old resolution, for, the world's best film is bad enough when seen at the Rivoli Theatre, Simla.

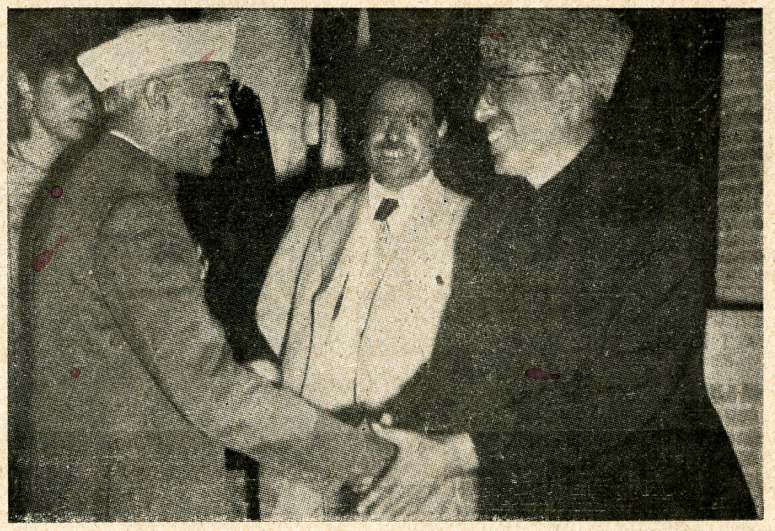
"Reason? Their seating arrangement. The hall is too small for a picture-house; but the greedy cinemawala wants to make more money than is possible with this tiny hall. The first row of chairs is only a few feet from the screen, so that even the last row of the Rs. 1-3-0 class is too near it. (There are only seven rows in this class). Then there is very little space left between one row and the other; with the result that when one sits in a chair, one is not seated, but fixed in it for 2½ hours. Moving of legs is prohibited in this theatre.

"One thing more. The seats require 'anti-bug treatment' very badly."

SIMLA. *Rajender Gandhi.*

### ACCEPTED!

"The other day I went to see Shantaram's "Apna Desh". As a matter



**"Thanks for coming back so soon!" says Sheikh Abdullah when he receives Pandit Nehru after his spectacular American tour. With Pandit Nehru back, the Sheikh is now free to sell us the Kashmir shawls.**

# BABOO PRODUCTIONS PROUDLY

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FAVOURITE OF THOUSANDS OF CINE GOERS IN A TERRIFIC DETECTIVE ROLE HE HAS EVER APPEARED ON THE INDIAN SCREEN IN THEIR NEXT

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| **BABOO BHAI** | **AHMED GAZI** | **S. JAHANGIR** |

*Cast :-*

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# BABOO PRODUCTIONS

JYOTI STUDIO, KENNEDY BRIDGE,
BOMBAY - 7.

of fact I had read your review of that picture, but a friend of mine told me that as you were against V. Shantaram himself, it was no use attaching any importance to what you said about "Apna Desh" and he insisted upon my seeing the picture.

"Mr. Patel, besides Shantaram, who owes an unconditional apology to India and her women-folk for slandering them, I think I and my friend, both, owe an apology to you for underestimating the sincerity of your film reviews."

LUCKNOW. *Puran Chandra.*

**ASK PANTJI**

"Like mushrooms, the cinema houses spring up overnight here. Their number keeps on swelling, day by day. It is, indeed, regrettable to find some of them right in the midst of the residential localities. As such, instead of being places of entertainment, they have proved to be a source of constant nuisance. Others stand either by the corner or the edge of the narrow and congested roads where the traffic is abnormally heavy. Hence, overcrowding, specially at the time of each show, enhances the possibility of mortal danger.

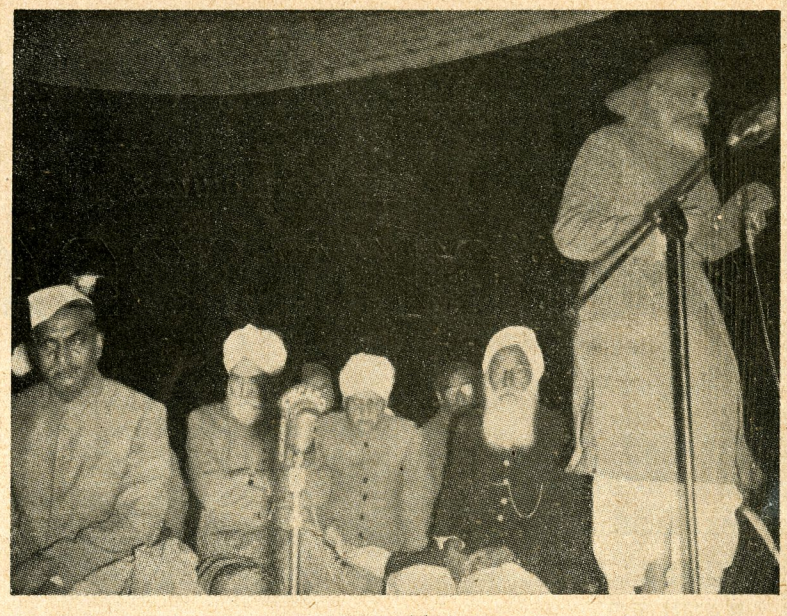
"Whereas, the shelterless refugees, whose need is certainly greater, can't even think of small shoddy shacks for themselves on account of the present scarcity of building materials, it really passes one's comprehension as to how the cinema-proprietors were able to lay their hands on enough quantities to raise massive and imposing structures.

"Besides, it is absolutely imperative that the theatre must not have any proximity to educational institutions and at the same time ought to provide a spacious parking ground.

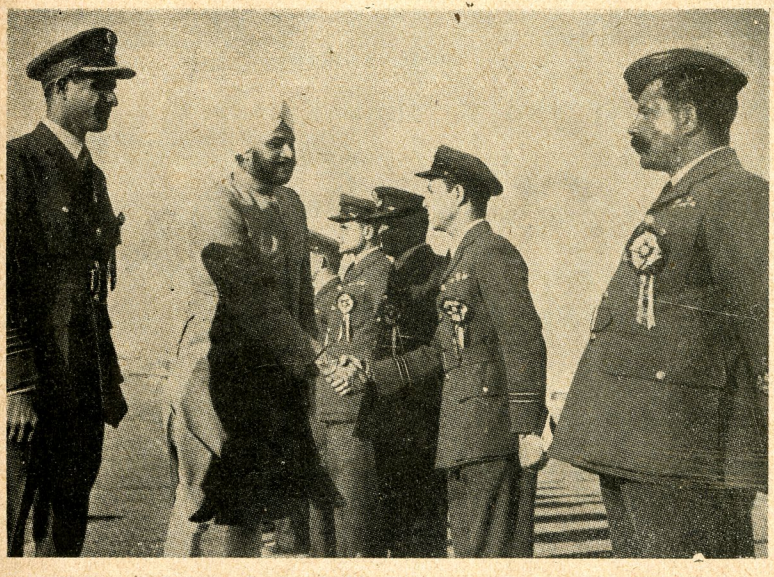
"Obviously, the various important prerequisites seem to be completely ignored while permission is granted with the result that more and more theatres come into existence.

"It is, therefore, earnestly hoped that, in the interests of the public, the authorities will restrict the issue of fresh licences so as to check this menace."

LUCKNOW. *Tirith Wadhwaney.*



**Here is Purshottamdas Tandon, the bearded champion of Hindi and Hinduism, paying a tribute to the late Lala Rajpatrai, the lion of the Punjab. There are no lions in the Punjab now—there are either Pakistanis or refugees—so they remember the one that lived and died a lion.**



**Our Defence Minister Sardar Baldev Singh inaugurates the R.I.A.F. sports in New Delhi to turn our flying boys into sporting lads. The one to the extreme right needs extra sport before we send him up in the air.**

**WHY MYSORE ANTHEM?**

"In all the cinema houses in Bangalore, the picturegoers are by now used to a slide requesting the patrons to remain standing while the Mysore anthem is played at the end. But the other day I was surprised when the above slide was shown at the 'States' theatre, it also revealed that the request was being made under orders of Government."

BANGALORE. *K. Balachandar*

**NO, THANKS!**

"Mr. Patel, How I wish that you would visit Gwalior for a day and see its picture houses. Being a journalist, you will surely be able to say

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*Photography*: Yusuf Moolji. *Art Direction*: Altekar.

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CHANDNI CHOWK.
DELHI.

something about them. Poor light, poorer sound and poorest seating arrangement are some of the insignificant defects. Your neck will have to undergo so many exercises of different types (just to keep yourself in harmony with the neck of a person sitting in front of you) that in order to prevent it from swelling you may have to go on fomenting it for weeks. And of course, the rates are quite high if not abnormally high. In fine, all the picture houses there, are 'living hells'.

"Please do visit them once—Mr. Patel!"

*B. B. L. Kapoor.*
NAWALGARH (JAIPUR)

**THANKS, NO CLAPPING!**

"It is a rare chance that we get a leader in Filmindia discussing the general political situation in the country. In the November '49 issue, the leader 'Bankrupt's Diwali' is a masterpiece and deals ironically with the economic and political situation of the country which is going from bad to worse day by day.

"Taking your editorials in Filmindia as criterion of your frankness I advise you to join some political party. India needs today critics and not clappers and I think as a critic you would prove very useful."

BOMBAY 2. *J. Lal Thanvi.*

**PARTY PIPERS, EH?**

"Your Editorial "Bankrupt's Diwali" in November issue of "filmindia" was very grand, intrepid and trenchant. Please accept my very hearty congratulations. It was like a documentary film of the bungling of the present Government most vividly depicted. I have often wondered why you are confining your potent journalistic talents to this narrow field of film journalism. I am sure you could render greater service to the people and to the nation by starting a newspaper. At no time was there more need for an honest and fearless newspaper than now when all the newspapers of the country have become emasculated."

SECUNDERABAD. *N. Prahlad.*

**BANKRUPT ALL!**

"Indeed we have had a 'Bankrupt's Diwali' and your illuminating leader in your esteemed magazine this month is enough to make our Congress ministers bow down their heads in shame at the mess they have made of our country's food and cloth problems. But of what avail is our freedom, oft-vaunted on public platforms, if we cannot feed and clothe our own starving naked masses?

"Bankrupt's Diwalis and New Year Days come and go in cyclic succession but our starving state remains the same in spite of the pompous paper schemes and miscalculated optimistic budget forecasts which end in fiascos. After all, aren't the masses wise in asking whether all their privations, sufferings and sacrifices to achieve this freedom have been in vain and whether it is worth all that trouble they have undergone? Aren't we in a fool's paradise and hasn't our freedom proved to be but a mirage?"

MYSORE. *A. N. Narayana Rao.*

**SMOKE SCREEN!**

"Compelled by circumstances the other day I had to visit the "Gay Talkies" of this place, which honestly speaking deserves to be dismantled, just to "enjoy" the 100% boring Tamil picture "Deva Manohari".

"Within a few minutes the whole theatre was completely filled with the smoke of beedies and cigarettes, and it grew so misty, that hardly the silver screen and the faces of the persons could be recognised. I, being a Mysorean, am proud of being a citizen of this model state, and yet I wonder that why the popular Government does not abolish smoking in theatres as the other provinces have done."

*K. Gopalan.*
ROBERTSONPET. K.G.F.

**RAJ KAPOOR**

"Raj Kapoor has certainly proved himself worthy and can easily be placed among the few best producer-directors. But I begin to pity him and the film industry when he starts wasting his talent on stories like 'Barsaat'. That story, in its barest outline, may be said to have a good principle—that of the triumph of true love. But its various sequences often cross the limits of decency and sometimes become outrageous to the civilized mind.

"I stress that he should employ his rare and promising talent with consideration of the responsibility that he has acquired for himself on account of his recent good productions."

DELHI. *R. C. Whig.*


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# Bahooji

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*Story :* **Ismail Abbasi,** *Music :* **P. Ramakant,** *Songs, Dialogue :* **S. N. Razvi.**

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**UDAY PRODUCTIONS.**

**340, Chandavarkar Road, Matunga G.I.P.**

**BOMBAY 19.**

### RAPING GODS!

"Believe me, Mr. Patel, my blood began to boil when I read your editorial 'Hinduism and Celluloid Demons'. It is worth its weight in gold and should serve as an eye-opener to those Hindu producers who have produced pictures like "Ram Baan", "Ram Vivah", "Jai Hanuman" and many more. In their craze for minting money they seem to have murdered Hinduism and our holy Gods.

"Really one wonders why our popular ministers allow such rape of the unique history of our nation."

AJMER. *Chandur Naraindas.*

### GOPINATH

"When 'Gopinath' was released recently at Royal Opera House, most of the local and vernacular film magazines published all prejudicial and vaguely worded reviews of the picture, hardly understanding the high theme of such an outstanding picture. Yours was the only most balanced, impartial and correct review of the picture which was in fine, a unique film and easily one of the best ever produced in India. And yet owing to the strange psychology of the masses, they failed to understand its stark realism and its subtle drama of human emotions. As a result, the picture miserably failed at the box-office. When will our masses learn to appreciate real art of which 'Gopinath' was a worthy symbol in recent memory?"

BOMBAY. *Manu G. Bhagat.*

### THEY HAVE READ IT

"Your article "Bankrupt's Diwali" in the November issue was an excellent and crisp one. It has brought forth facts which cannot be challenged by any economist. We have indeed celebrated a "bankrupt's" Diwali, what with the non-availability of essential articles like sugar and food grains! Everybody had dreamt that things would become better after getting freedom; but the reverse seems to be the case. Yours being a film magazine, this fine article may not achieve its purpose unless copies of it are sent to the authorities for whom it is meant. Don't you think so?"

*K. S. Sankara Narayanan.*

NEW DELHI.

### KEEP PRAYING!

"Mr. Patel, to tell you frankly, we, the readers of "filmindia" have only 12 hectic days in a year or one day in a month viz. the day when we receive our copy of 'filmindia'. We would very much like to double, nay, even quadruple the number, to our heart's content and thus change filmindia from a monthly to a weekly magazine. But, alas, we know only too well that our latter wish is just impossible of fulfilment with our dear and esteemed editor, Mr. Baburao, a sick person.

"However, a fortnightly 'filmindia', will certainly prove a good via media".

HYDERABAD-DN. *A. V. Narasimhan*

### NURSE YOUR HUSBAND

"Mr. Parikh and I had gone through your views on "Apna Desh'. We wanted to verify and accordingly when we had the opportunity to pass Diwali holidays in our home town Surat, we happened to visit it in one of the local picture houses.

"Oh! What a rot it was! We were completely disillusioned by Shantaram's film technique and his direction and mostly by his selection of a story which condemns our Indian womanhood to utter shame and slander. It was all bungling. The whole gang is worth sending to the gallows in a public square.

"The whole picture was a headache not only for two and a half hours but for days together; and coupled with that headache my husband got a temperature that very evening to disturb the Diwali".

GODHRA. *Mrs. Shanti Chandrakant.*

### PERISH THE THOUGHT!

"Kindly accept my hearty congratulations on your review of "Dillagi". Misled by its publicity, I recently saw this film in Syamala, a local theatre, and I am ashamed to observe that another man, in Mr. Kardar, has come up to insult the Hindus and their culture, the first being Mr. Shantaram.

"It is indeed appallingly imprudent on the part of Mr. Kardar, a Muslim who is ignorant of Hinduism, to insult the Hindu girls in such a rude manner as he has done in his 'Dillagi'. Perhaps he does not know that this is a land, that is proud of her 'Rajyashrees' and 'Savitris' of historical fame, on which he is depending for his bread.

"It would therefore be wise and gentlemanly if Mr. Kardar realises his blunder and withdraws his 'Dillagi' from the market. Has he got any 'Dil' to do it?"

*T. S. Ramamurthy.*

RAJAHMUNDRY.

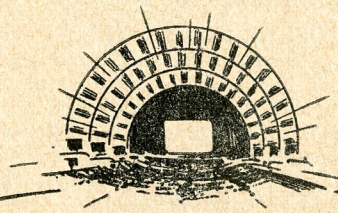
**A refugee child born in distress attracts the attention of Rajendra Prasad, the President of the Constituent Assembly. They are all smiling and fawning over him now for photographic purposes but will Dr. Rajendra Prasad recognize him years later when he needs a godfather?**

# START EXPECTING

# BEYOND-EXPECTATIONS BUSINESS

# FOR

# "AFSANA"



SRI GOPAL PICTURES Present

ASHOK KUMAR and VEENA

in

## "AFSANA"

by I. S. JOHAR

With WASTI - JEEVAN - KULDEEP - CUCKOO

Lilting Tunes by

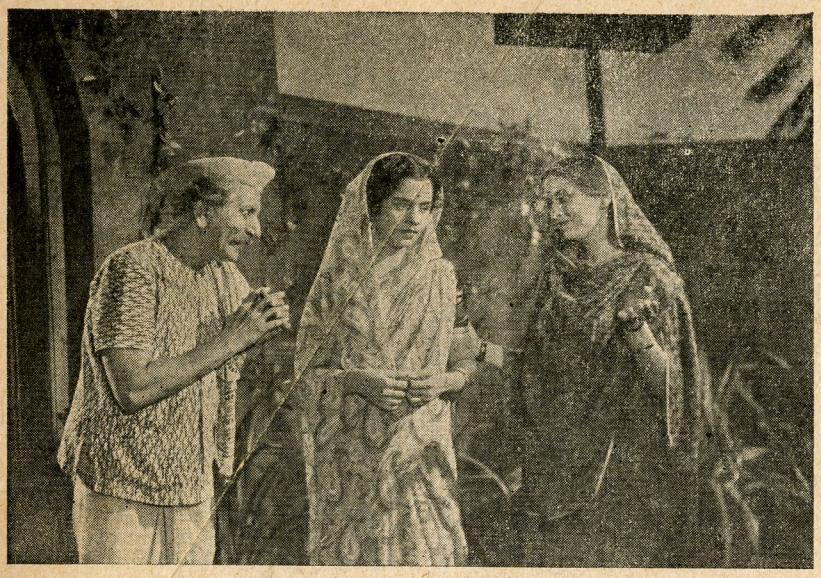
HASANLAL BHAGATRAM

Directed by B. R. CHOPRA Produced by CHOPRA-HANDA

World Rights :-

**TRIBHUVAN PRODUCTIONS**

NATIONAL HOUSE, APOLLO BUNDER, BOMBAY.



**It is delicate homely situation in which Usha Kiran finds herself in "Gauna", a social story produced by Jagat Pictures.**

Dev Anand, Gulab, Mubarak, Kuldip and a moving story with an attractive musical score. The story is by M. R. Bhakri, the dialogue and songs by Sharshar Sailani, the photography by Prakash Malhotra and the music by Husanlal and Bhagatram.

**MOTWANE LIMITED (Bombay)**

"Our Struggle", the muhurt of which was performed by Mrs. Lilavati Munshi on the 14th August, is reported to be progressing well under the direction of Phani Mujamdar. Producer Harnam Motwane has planned this documentary very carefully on the lines of "The Naked City" and it will deal with the Indian people from the very dawn of human civilization to its present day. The screenplay is written by Krishan Chandar.

**UDAY PRODUCTIONS (Bombay)**

"Babooji" a stunt thriller, produced and directed by the popular Bhagwan is ready for release. The picture features other favourites—Baburao Pahelwan, Vasantrao Pahelwan, Leela Gupte, Usha Shukla etc. The music is in the hands of P. Ramakant.

**NATIONAL ARTISTS (Bombay)**

Produced and directed by C. R. Bajaj, "Bombay" a social featuring Shashikala, Suraiya Chowdhary, Ramsingh and Uday Kumar has been completed. For comic relief, you can rely on Mirza Mushraf, Bhudo Advani and Mukri to do the needful. The music is in the hands of Mushtaq Husain and Chetoomal. Their next is called "Anna Datta" and will be again directed by C. R. Bajaj.

**GOEL CINE CORPORATION (Bombay)**

Producer-director Devendra Goel is a happy man these days having completed "Ankhen" a social starring Nalini Jaywant, Shekhar and Bharat Bhushan. The music by Madan Mohan is considered to be attractive. In the meantime, the paper work of "Palken" is nearly ready. At present Yakub and Shehkar have been signed up and the rest of the cast will be announced later.

**JAIMINI DEWAN PRODUCTIONS (Bombay)**

Working at a feverish speed, Producer Jaimini Dewan's "Anmol Rattan" is fast nearing completion. Not only has the story been selected with an eye on the box-office but also the songs and the tunes, some of which are definitely catchy. "Anmol Rattan" has Karan Dewan as the hero and popular box-office director M. Sadiq to make it a touching story of human emotions. The script work of "Kamini" and "Chattan" is in hand and Producer Jaimini has taken a lot of pains to make both the stories interesting.

**BABOO PRODUCTIONS (Bombay)**

"Chhabile" featuring comedian Bhagwan is on the sets and is another stunt thriller planned to entertain the masses. Baboobhai, the proprietor of this concern, is doing his very best to help "Chhabile" click at the box-offices.

**AMBITIOUS PICTURES (Bombay)**

Director Kedar Sharma is very enthusiastic about "Bawre Nain" starring "his Geeta Bali" and Raj Kapoor. Geeta is one of those artistes who puts life into her work and with Kedar as the director, we certainly expect a lot from her. Others in the cast are Cuckoo, Jaswant, Manju a new find, Himmat and Gyani.

**RANJIT MOVIETONE (Bombay)**

"Nazaare" a musical comedy featuring Shashikala, Aga and Shanti Madhok and directed by Prahlad Dutt is running at the New West End Cinema, Bombay. "Jogan" directed by Kedar Sharma starring Nargis and Dilip Kumar is nearly completed with the usual Ranjit speed. Another one "Garibi" directed by Ramchandra Thakur, starring Geeta Bali, Jairaj and Nirupa Roy is fast nearing completion. "Bhool Bhoolaiyan" starring Zeb Qureishi, Laila and Aga is scheduled for an early release.

**LOTUS ORIENT PICTURES (Bombay)**

Half of "Dilruba" is ready and director Dwarka Khosla has gone all out to make it an entertaining picture. With Mr. Diwakar of the Bombay Film Laboratories taking a keen interest, there is every chance of "Dilruba" turning out a good picture. The world distribution rights of this picture have been purchased by Saroj Pictures Ltd.

**NOBLE ART PRODUCTIONS (Bombay)**

Producer J. N. Sharma seems to have put speed into director Jagirdar the way he is working over "Birha ki Raat" starring Nargis and Dev Anand. The title suggests an emotional story and with an artiste like Nargis, director Jagirdar could make a touching picture.

**NIHAL FILM CORPORATION (Bombay)**

The muhurt of Producer R. Vashdev's picture "Jalte Deep" was performed at the Shree Sound Studios

on the 15th December 1949. The picture features Nimmi, Kuldeep, Randhir, Leela Misra, Baby Nirmala and Amarnath and direction is in the hands of Deepak Asha. Music director T. K. Dass is reported to have given lilting tunes to add to the box-office value of "Jalte Deep". The technicians of the Central Studios, Mr. Dinshaw Billimoria and Minoo Billimoria have been taken for this picture.

**HIMALAYA PICTURES (Bombay)**

After an unavoidable delay, "Nazrana" is once again on the sets at the Modern Studios, Andheri. The present cast consists of Nirupa Roy and Shashikala. Gopal Singh Nepali, however, is no longer the producer of this concern. He has only written the lyrics set to music by C. Ramchandra.

**S.T.F. PRODUCTIONS (Bombay)**

Produced by Sharaf, directed by Koki Mistry and starring Munnawar Sultana and Rehman, "Pyar ki Manzil" is in the editing room and will be ready for the censors before long. The story is by Azm Bazidpuri, the songs by Rajendra Krishna and Shewan Rizvi and the music by Husanlal and Bhagatram.

**ALL INDIA PICTURES (Bombay)**

Producer P. N. Arora's "Paras" starring Madhubala and Kamini Kaushal is running extremely well at the Imperial Cinema, Bombay. Apart from an appealing story, Madhubala's fine performance seems to have been liked, while Kamini Kaushal's Bharata Natyam number is another attraction for Kamini fans.

**CHIRAWALA & CO. (Bombay)**

Written, produced and directed by P. Santoshi, "Apni Chhaya" featuring Sulochana Chatterjee, Balwant Singh and Cuckoo is now ready for release. In "Apni Chhaya", Santoshi has given a purposeful theme and not merely entertainment.

**SADIQ PRODUCTIONS (Bombay)**

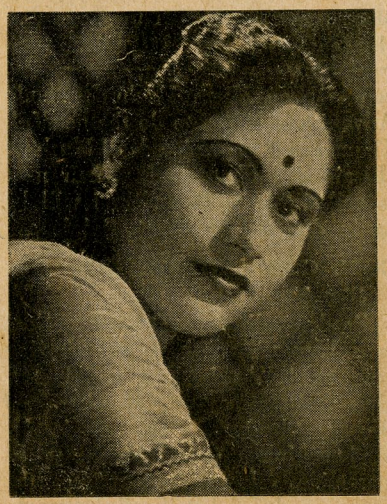
Producer-director M. Sadiq is working steadily on "Sabak" starring Munnawar Sultana and Karan Dewan. Others in the supporting cast are Om Prakash, Jagirdar, Kumar and Jilloo Bai. Sadiq is taking a lot of pains over every detail and we expect something big in "Sabak". Th[illegible] Azm Bazidpuri while [illegible]orted have given [illegible]

**KULDIP PICTURES (Bombay)**

Director S. K. Ojha has made good progress with "Aadhi Raat" starring Nargis and Ashok Kumar. The screenplay is written by K. A. Abbas and let us hope that it is a really 'progressive' story this time. Their next, the script work of which is almost ready will be directed by Jayant Desai. "Naach" starring Suraiya did good business wherever it was released including Bombay. "Jaltarang" is still awaiting release.

**AKASH CHITRA (Bombay)**

Some of the rushes of "Hanste Ansu" a social, starring Madhubala, seem to have put optimism into Producer-director K. B. Lall and he tells us that it is even better than "Lal Dopatta". "Angrai" is the next picture to go to the sets and stars two good artistes—Madhubala and Nargis.



**Sulochana Chatterjee supplies star value in "Sati Narmada", a mythological picture of Abhinaya Chitra.**

**M & T. FILMS LTD. (Bombay)**

"Nishana" starring Madhubala and Ashok Kumar is ready and director Wajahat Mirza is more than satisfied with it. The lyrics are written by Nakshab. Another, on the sets, is called "Nirala" starring Madhubala, Dev Anand, Yakub, Durga Khote and Mazhar Khan. This picture is being directed by Santoshi, who has also written its story, dialogue and songs. A couple of more screenplays are getting ready side by side.

**GEMINI STUDIOS (Madras)**

"Nishan" the Indian version of "The Corsican Brothers" has done good business and proved popular because of its swift tempo and exciting story. It is still running at the Royal Opera House, Bombay. At the studios, a Hindustani dubbed version is being made of "Mangamma", a popular Tamil picture which had proved a terrific box-office hit in the south a couple of years ago.

**MADHUBAN MOVIE MAKERS (Bombay)**

"Surajmukhi" directed by O. P. Datta and starring Rehana is awaiting release. The tunes by Husanlal and Bhagatram are said to be catchy, while the big cast is in itself an attraction. They are Rehana, Shyam, Durga Khote etc.

**SHAHIN PICTURES (Bombay)**

"Khel", producer-director S. M. Nawab's purposeful picture, starring light-eyed Nigar Sultana, Hafeez Jehan etc. is ready for release. The script work of "Hubab" is ready and it is likely to go to the sets very soon.

**ALLIED ART PRODUCTIONS (Bombay)**

Dilip Kumar, the most popular screen hero today, has taken over this company and is taking a good deal of interest in the different details of production.

Written and directed by Mahesh Kaul of "Gopinath" fame, "Har Singaar" starring Madhubala and himself is making good progress. With Dilip Kumar at the helm of affairs, "Har Singaar" is likely to be an unusual picture. He is, besides, a sensitive artiste and under Mahesh Kaul's direction he is bound to give his best performance. The music is by Anil Biswas.

**MADHUKAR PICTURES (Bombay)**

"Beqasoor" directed by K. Amarnath and starring pretty Madhubala, Yakub, Gope and Durga Khote is fast nearing completion. Lilting tunes have been composed by Anil Biswas.

Meanwhile "Darbar" has also gone to the sets and stars Naseem, Geeta Bali, Ajit and Gope. This one is also being directed by K. Amarnath.

**J. V. PRODUCTIONS (Bombay)**

Mr. L. B. Lulla is the brain behind this concern and he has taken up director K. Amarnath to direct "Mehrbani" starring Madhubala, Yakub, Gope and Ajit. We wish him all luck and hope that "Mehrbani" turns out a box-office hit of 1950.

A HIGH-POWERED DRAMA OF BURNING LOVE...
SET TO LILTING MUSIC!